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FEDERATION DEFENDS "MORAL OPERA" RULE

Club Women's Caustic Replies to
Criticisms of Condition in
Prize Contest

More or less heated comments have been made in the public press anent one condition governing the opera prize offer of the National Federation of Musical Clubs, namely, that "the libretto must be worthy of the sponsorship of the federation." These comments have caused the federation's official organ, the *Musical Monitor*, to ask the members of the board of management, which formulated this condition, to give their reasons for imposing this clause in favor of an "uplift" libretto.

From Mrs. Jason Walker, chairman of the federation's American Music Committee, there comes the following statements:

"MUSICAL AMERICA recently published a letter from W. F. Gates, of Los Angeles, Cal., in which he attempts in a facetious way, to hold up to ridicule the work of the N. F. M. Clubs and some of the conditions of the competition for the \$10,000 prize offered for an American grand opera.

"As no inquiry has ever been made by the writer of the letter published in MUSICAL AMERICA at the headquarters of the National Federation of Musical Clubs, the only authority he has for the conclusions he has reached is the condition in the announcement which reads: 'The libretto must be in English and the text either original or translated, be worthy the sponsorship of the National Federation of Musical Clubs.'

"This condition holds no criticism of anything that has been accomplished in the operatic field of creative work, but only voices the hope of a great national musical organization that the demand of the people of this country for higher standards, purer living and cleanliness in thought and action will bring out a work the drama of which will be an inspiration to higher, more spiritual thought and nobler lives. It is a pleasure to state that Los Angeles has a large number of citizens, broad-minded, public-spirited and clean-hearted, who are co-operating with the National Federation of Musical Clubs in this great work for American composers and who are heartily in sympathy with all the plans of the federation."

Another pungent reply to criticism is made by Mrs. Flounoy Rivers, who is the chairman of the federation's extension department. Mrs. Rivers declares:

"I think it is desperately funny that a howl should go up over a mere desire for cleanliness. This is a funny old world anyhow. Isn't it? It will sanction your carrying a dirty soul, and dirty thoughts out among your neighbors any time—when dirty linen or a dirty face would be debarred! We are so respectable (?) about visible things.

"Many grand opera plots escape police interference because they are given in language not familiar to the public! And many of these plots, such as 'Salomé,' 'Don Juan,' 'Rigoletto,' etc., are far more fit for the garbage can than for public presentation. True, if literature is a portrayal of life—and souls ache and ail with countless sins and wrongs—evil must be depicted for the sake of truth—and artistic contrast in the drama—but there is a vast deal of difference between such portrayal of evil and the obscene orgies of licentiousness many librettos show. If the promulgators of pure food laws deserve the respect and support of the nation, certainly we have an equal right to see that the artistic pabulum offered America is pure and above reproach.

"Distinctly immoral things are hostile to the welfare of a people. And operas like 'Parsifal,' 'Pelléas et Mélisande,' 'Aida,' etc., while treating of evil, are not immoral. I do not think we meant to debar sin as a topic—simply to keep out debasing impuri-



JACQUES THIBAUD

Celebrated French Violinist Who Will Return to the United States Next Season for a Tour After Ten Years' Absence. (See Page 24)

ties. Our standards of morality are not European. We do stickle for the decencies, and in offering prizes for librettos we mean to stand for beauty and for uplift—not for stale and filthy plots. Music in itself cannot be vulgar. It must be associated with words to become so. With a world full of beauty to choose from—we see no desirability in selecting unseemly things, and indorse heartily that plain statement of the Almighty's in Deuteronomy: "Evil favoredness is an abomination to Me."

Max Rabinoff Returns with Schedule of Novelties for Pavlova Tour

Max Rabinoff returned this week on the *Kaiser Wilhelm II*, after a trip abroad in the interests of the National Opera Company of Canada, of which he is managing director, and the forthcoming Pavlova tour in America, which he will manage. He said that the Russian *danseuse* would be accompanied by Novikoff, notwithstanding cabled reports of the quarrel in London. He said that Cechetti, the Russian *mime*, would also be a member of the company, and that another principal male dancer would be Zailich of the Imperial Opera House at Moscow.

The new ballets that Pavlova will pre-

sent in this country include "The Magic Flute," "Les Preludes," "The Seven Daughters," and a prelude, "La Fille Mal Gardée," "Amarilla," "Pacuita" and the "Invitation to the Dance." "Coppelia" and "Giselle" are also included in the repertoire. With her company Pavlova will sail from Plymouth for America October 8.

David Montagnon's Injuries from Automobile Crash Probably Fatal

David Montagnon, formerly the St. Louis representative of Loudon Charlton in the management of the St. Louis Symphony Orchestra and during the past six months associated with the Charlton offices in New York, was so seriously injured in an automobile accident at West Hoboken, N. J., on Friday morning of last week that the physicians of the North Hudson Hospital do not believe he will survive. On Wednesday afternoon he had not yet recovered consciousness. His skull, collar-bone, ribs and leg were fractured when the machine in which he had been riding with two friends crashed into an electric light pole. Members of Mr. Charlton's office staff have been with Mr. Montagnon from the time he reached the hospital. Louis Parreidt, who accompanied Mr. Montagnon on the trip, was instantly killed.

MUNICH AMERICANS ENRAGED AT CRITIC

Complain of Slurs on Nationality
and Mme. Fremstad—Try to
Boycott Wagner Festival

MUNICH, Aug. 16.—The Wagner music festival in this city is threatened with boycott by Americans as a result of a criticism by the *Munich Gazette* of a performance of "Tristan und Isolde" and Mme. Olive Fremstad as being "unpleasantly American." The article published contained alleged slurs on the American colony, which was largely represented at the performance. A committee of Americans has been formed which announces its intention of urging the newspapers in the United States to advise against visiting Munich.

The performance in question was on Monday, the opening of the Wagner season. Fremstad sang *Isolde*. The *Gazette* on the following morning characterized her work as a cut and dried effect of nice lines and a beautiful costume, further referring to her "naturalistic death study" as a *danse du ventre* and adding that the only consolation was the fact that it was done by an American; but even that was illusory because of the danger of contagion in that such a conception of Wagner threatens even serious German songbirds. The article also reads in part:

"In the beautiful Prinz Regent Theater, dedicated to German art, there was nothing of the German to be seen or noticed. The spirit of America overshadowed everything. In the audience, where Americans and Englishmen predominated, it gave the tone in every respect. On the stage, where an American prima donna as decoy bird for her countrymen, who willingly flocked there (the house was sold out), showed them how Wagner is played on the other side of the big herring pond."

In another part of the criticism the following occurs, commenting upon the appearance of the King's tent on the ship:

"What have Roman stools, sofa cushions and bearskins to do in a drama of the soul which wants nothing external or material? But that also was along the line of Americanism, and with the exception of the box office that is fatal to everything wherein the world touches Wagner."

New Strauss "Potiphar" Described as Setting for Stage Pictures

BERLIN, Aug. 16.—Although Richard Strauss is busying himself on the score of his new work, "Potiphar," it is not probable that this composition will be finished in time for presentation during the coming season. Musicians are finding it difficult to classify this work. It is neither an opera, a musical drama, nor a pantomime. It corresponds more nearly to a ballet, although Dr. Strauss denies that it is a ballet in the traditional sense. His aim has been to provide a musical setting for a number of stage pictures in which the passions of the characters are expressed through the medium of dancing and pantomime.

The Strauss orchestral work, "The Festival Prelude," has already been obtained for performances in America, where it will be first produced by the Philharmonic Society under Josef Stransky, and in England, France and Italy. "The Prelude" will have its first performance in Berlin under Arthur Nikisch.

Rumor Pasternack Has Resigned from Century Opera Conductorship

It has been reported in New York musical circles that Josef Pasternack, who had been engaged as one of the associate conductors of the Century Opera Company, has resigned from that position. Mr. Pasternack maintains, according to the report, that he could not have sufficient rehearsals to keep up the artistic standard which he believed was necessary for the success of the enterprise.

SEEING THINGS, RATHER THAN PEOPLE, OSBORN-HANNAH VACATION DOCTRINE

Soprano Finds Home Life in Quiet Suburb Needed Contrast from Winter Activity--Discusses Artist and Business Folk--Distinguished Husband and Talented Daughter Share Her Attention, While Thoughts of Music Are Dispelled

"THE business man thinks the artist has a lovely time of it and the artist thinks the business man has, but the artist carries a double load on his shoulders: art and business, and he is subject to many conditions over which he has absolutely no control."

Seated on the attractive porch of her quiet Mt. Vernon home, Jane Osborn-Hannah, the distinguished dramatic soprano of the Chicago Grand Opera Company, spoke feelingly of the singer's career, its blessings and its trials alike. Utterly relaxed after a season's work that demanded unceasing devotion and that continual sacrifice that only the singing artist can fully appreciate, her peaceful surroundings helped her in a cool but expressive analysis of her profession.

"No one needs a good vacation more than the active musician," she declared. "Absolute rest—a change from the crowded hotels and the bright lights of Winter evenings—forgetfulness of routine responsibilities are necessary if one would enter the Fall season fresh and vigorous and prepared to do greater things. Immediately at the close of the season I usually take a complete rest of six weeks or two months, during which time I have no thought of music. This seems a difficult mental feat, but it is not, for I find keen interest in everything about me. In the Summer time it is well for the musician to see things rather than people, to get out of the clouds and contemplate the material blessings of life."

Never Cancelled a Date

Perhaps it is because Mme. Osborn-Hannah long ago realized the truth of these observations that she is able to say that she has never in her career been obliged to cancel an engagement. The value of being always in form early impressed her, so that she has become known by her sponsors as one of those singers who could be depended upon to be in voice. Only on two occasions has she been obliged to lose performances because of hoarseness, an inevitable embarrassment to every singer.

Every day the soprano spends a certain amount of time in active bodily exercise. There are not the customary facilities for swimming, tennis, long walks and climbs, but there is a golf course in which Mt. Vernonites take pride. Here Frank S. Hannah, the affable, big-handed husband, comes in for a heavy rôle. Enthusiasm is a mild word to describe Mr. Hannah's partiality for this sport. In Germany, where for years he was an American consul, he became distinguished as amateur champion and his cabinet glistens with handsome trophies of his skill. The tall silver cup won from the Grand Duke Cyril of Russia is conspicuous among them. It is quite natural, therefore, that Frances Louise Hannah, aged twelve, should astonish members of the golf club of Mt. Vernon by occasionally sending the little white sphere 100 or 150 yards with her iron.

"She hasn't played for a year," said Mr. Hannah, as he reported a prodigious iron shot made that very morning. "She learned the game in Baden Baden."

Little Frances Sings, Too

Inquiry concerning other heritage revealed the fact that Frances possesses a voice of great promise. "I shall not recommend a professional career unless she displays an inborn love for music," vouchsafed the mother. "She has had piano lessons for some years; piano is a necessary foundation for most musicians. There was a time when it seemed hardly necessary for a singer to have a broad musical education, but now little can be accomplished without it. Although I devoted many years to piano I would not attempt to teach Frances. The voice? Ah, that is different; no one but myself shall have the handling of that."

The interior of the cottage in every detail showed the hand of the connoisseur. The great black Flemish buffet, 111 years old, on which the initials of the designers can be easily discerned, the great Persian tray of brass, with its myriad of symbolic figures, the small bust of Hans



Mme. Osborn-Hannah in her Mt. Vernon, N. Y., home. With her daughter Frances, and to the right, above, with her mother and daughter



Sachs, the stately furniture, the quaint truer and the many other objects collected in extensive journeying abroad, command interest and excite admiration by their mute expression of some one's good taste.

"Trips to Europe must be taken; one has to have gowns for the concert stage," remarked Mme. Osborn-Hannah. "The designers of Paris are responsible for many ocean trips. I have been going back and forth for twelve years, and my wardrobe has been one of the important reasons. If I buy a dress here I may see a dozen more like it within a month. I know of only one or two designers in New York who compare with those of Paris."

Concerning Attire

Attractive clothing, Mme. Osborn-Hannah regards as an important detail of her profession, but she added that time and money thus directed is merely incidental to the business. "My greatest happiness is in the bosom of my family," she said, to remove any possible impression that ward-

robe matters occupied much of her time. Comfort is paramount this Summer and thought of fashions is not bothering the singer just now. Even her three-year-old Spanish dwarf poodle, "Tito," is shaved to a total loss of dignity.

"In his Winter clothes he is really a very fine-looking animal," apologized his mistress. "These dogs are exceedingly rare, even in Spain, where he comes from. 'Tito' is of royal lineage, his father being a famous bench dog who took all the prizes in his breed. We got him in Paris

and his education is somewhat varied. At first he knew only French, but when we went to Germany he wouldn't respond to orders in the original language, but had to be addressed distinctly in good German. Now he understands only American and has a partiality for the New York pronunciation."

In the pleasant, uninterrupted solitude of this New York suburb, the soprano finds enjoyment as keen as that of many a tourist who views the scenes of foreign lands for the first time.

G. C. T.

NOTABLE NAMES ON THE CHARLTON LIST

Melba and Kubelik Head Roster of Artists Presented by New York Manager

Loudon Charlton has issued his concert announcement for the coming season. The list of artists whose tours Mr. Charlton will direct contains an array of names which promise to make the season one of special distinction.

Mme. Nellie Melba and Jan Kubelik will arrive in America in September for a joint tour that will last the entire season. The famous prima donna and the equally famous violinist will fill eighty engagements, assisted by Edmund Burke, the Canadian baritone, and M. La Pierre, pianist, and M. Moyes, flutist. Mme. Melba's first appearance will be in Montreal on September 29. Mr. Kubelik's first appearance will be in Chicago, October 5.

Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, will return for fifty engagements following their Australian tour. Their first appearance will be in San Francisco January 25.

Harold Bauer, the pianist, will make his seventh tour under the Charlton management, opening his tour of eighty concerts in New York October 25. Wilhelm Bachaus, first heard here two years ago, will make his first appearance as piano soloist with the St. Louis Symphony Orchestra on November 14. Kathleen Parlow, the violinist, will make her first appearance in Brooklyn on November 15 with the New York Symphony Orchestra. Jacques Thibaud, the eminent French violinist, will make his first appearance in Boston on December 28.

Among the vocalists announced are Putnam Griswold, of the Metropolitan Opera

House, who will devote a few weeks to concert work, appearing first in Clarksburg, W. Va., on October 17. Francis Rogers, baritone, and Mme. Hudson-Alexander, soprano, will be in constant demand for concert, recital and oratorio work throughout the entire season. As for chamber music the Flonzaley Quartet will visit this country for a transcontinental tour of eighty appearances, opening in Waterbury, Conn., on November 18. As usual the Flonzaley Quartet will have a series in New York, Boston, Brooklyn and Chicago. A recent acquisition to the Charlton list is Oscar Seagle, baritone, who will be heard in recital and oratorio.

UNDER COWEN MANAGEMENT

Mme. Gerville-Réache, Marie Sundelius, Hackett and Grimson

Gertrude F. Cowen, musical manager, has announced the following artists for the season of 1913-14: Jeanne Gerville-Réache, French contralto; Marie Sundelius, lyric soprano; Arthur Hackett, American tenor, and Bonarios Grimson, English violinist.

Mme. Gerville-Réache, recently of the Chicago, Philadelphia and Boston Opera, is leading contralto with the Montreal Opera Company, and will appear in "Samson and Delilah," "Hérodiade," "Orpheus," "Fides," "Aida" and "La Navarraise." She is also engaged for several special performance with the Boston and Chicago opera companies. Her concert activities open in New York, November 16, when she will appear as soloist with the New York Philharmonic Orchestra at its opening concert at Carnegie Hall. Owing to the great demand for concert appearances for Mme. Gerville-Réache, it has been arranged with Max Rabinoff, director of the Montreal Opera Company, that she will fill such concert dates as do not conflict with her operatic duties.

Marie Sundelius, an American trained singer, who has only recently appeared before the public, will be the soloist twice during the coming season with the Boston Symphony Orchestra, and will also appear twice at the Worcester Festival. Later in

the season she will make her New York début under the auspices of Mrs. Anson Dudley Bramhall, who sponsors the Tuesday Salons' Musical Series, which, formerly held at the Ritz-Carlton, will be given this season at Sherry's.

Arthur Hackett, a young Bostonian, will make his début in his home town on December 21 as soloist with the Handel and Haydn Society. Later he will make an extended festival tour, which will take him through the large cities of the East. Bonarios Grimson, the English violinist, who made his American début last season with the New York Philharmonic Orchestra, has a return date with that organization this season, and will be soloist with the Philadelphia Symphony Orchestra in Philadelphia. He will appear at a White House musicale jointly with Marie Sundelius. In New York City Mr. Grimson's services are in constant demand for private musicales and recitals. He is also booked to appear at one of the Metropolitan Opera House Sunday evening concerts, and early in December will give his own recital at the Little Theater, prior to his Western tour.

Leo Slezak May Be Charged with Criminal Negligence

MUNICH, Aug. 15.—Criminal negligence may be charged against Leo Slezak, the tenor, as a result of the boat accident on August 6 when Fritz Sturmfels, tenor of the Leipsic Royal Opera, was drowned, according to the Munich Post. Slezak, it is said, had been warned several times that the boat was unsafe, having no air-tight compartments, a legal requirement. There was water in the bottom when the lake trip was begun, it is alleged. When it upset Slezak was saved by clinging to it.

Ralph Edmunds to Manage the Philadelphia Orchestra

Ralph Edmunds, formerly general press representative of the Metropolitan Opera Company, has been appointed manager of the Philadelphia Orchestra, to succeed Harvey M. Watts.

"WHY SHOULD WE NOT HAVE SYMPHONY ORCHESTRAS COMPOSED OF WOMEN?" ASKS JOHN C. FREUND

Editor of "Musical America" Declares That Great Feminist Movement Should Find Practical Expression in the Employment and Recognition of Women Instrumentalists by Our Symphony Societies—What Women Have Accomplished in the Nation's Artistic Uplift

"NEARLY six hundred millions, or almost seven dollars per head, for every man, woman and child of the population, spent in the United States for music in every form! That is, for the purchase of musical instruments, from the mouth harmonica and the talking-machine to the concert grand, for music teachers, for concerts and recitals, for church music, for bands, for opera, and let us not forget the music in the theaters, the vaudeville shows and the 'movies.' Of these \$600,000,000 you may safely estimate that at least eighty-five per cent are spent by the women. And yet, with this vast expenditure, at least six to eight thousand young women, graduating with honors from our leading music schools and conservatories as instrumentalists, have no hope of being able to earn a living at their chosen profession, except they, in turn, become teachers, descend to a cabaret show or play slumber songs to their babies!"

Thus spake John C. Freund, editor of MUSICAL AMERICA. He sat in his library in his house on West End avenue, with a great bronze Buddha looking down at him. He pointed to the image and said:

"I am not a Buddhist, but I keep that here because Buddha sees with the eye of the mind, and so looks into the real nature of things in life and is not misled by the senses."

"The great feminist movement," continued Mr. Freund, "which is taking place



Two Striking Examples of What Women Have Accomplished in Orchestral Activity—Above: The Women's Symphony Orchestra of Los Angeles. Below: The Fadettes, Composed of Graduates of a Prominent Conservatory of Music; a Traveling Symphony Orchestra

"What we need right here in New York is a symphonic orchestra composed of women and led by a woman. In the first place, as we have the material, why should we not have the orchestra?"

"Such an orchestra will be supported by liberal-minded people, perhaps, first, for its novelty, but afterward for its value and its excellence."

"It will not provide positions for the thousands of competent women musicians, but it will act as an example, and other orchestras composed of women will be formed all over the country."

"The question as to whether woman is musical or not is so easily answered that one need only mention the names of the great singers, pianists and violinists of world renown. As to whether woman has creative ability as a composer has nothing to do with the question, though MUSICAL AMERICA, two years ago, found there were in this country, no less than sixty women composers whose work had merit sufficient, at least, to be printed and be profitable to the publishers."

"But why should not woman prove to have creative ability in music, as she has shown she has in literature, as she has shown she has in art, as she has shown she has in science?—for it was Mme. Curie who discovered radium. Why should she not, when she is to-day the greatest creator man knows, in that she can do what man cannot, namely, produce a baby?"

"An orchestra of women would not be a fad. Indeed, it is not any new thing. There is the well-known Fadettes Orchestra of Boston; there is a fine women's symphony orchestra in Los Angeles, with Cora Foy in the concertmaster's chair; there is the noted Aeolian Ladies' Orchestra in London, England, now over twenty years old, with a woman conductor; there is the Olive Mead Quartet, the American String Quartet, there are women who play in the Hartford Symphony Orchestra; not long ago, in Detroit, Mich., the ladies of the Fine Arts Society organized a string quartet, for which Elsa Ruegger was solo cellist. The Soldat String Quartet is known throughout Germany, and the Nora Clench Quartet holds its own against many masculine rivals. So, you see, it is already in the working; it needs only expansion and encouragement—the encouragement given by publicity to the movement to break down the ridiculous prejudice that a great musical composition cannot be interpreted by humanity except it be dressed in evening clothes, white ties and patent leather boots. "It may be objected that the attitude of the Musical Mutual Protective Union is

opposed to having women in the orchestras. I understand that they do take women members, though this applies only to women playing in orchestras with men. My proposition is for the formation of high class orchestras of women, to give opportunity to the women who can perform the music."

"If you say, 'We have already too many orchestras,' I reply, 'Possibly too many in New York; possibly in one place; but we have over ninety million people who are showing every day a greater appreciation for music.'"

"And the women are working. There are already in this country several hundred musical clubs, composed of women, with a

arations for the great exhibition going on in California, to celebrate the opening of the Panama Canal, who is working for music? Who is doing something? The women! Only recently two women of high social standing came here from California to make known the conditions under which the sum of \$10,000 is offered by the city of Los Angeles for a prize opera, which is backed by \$70,000 more for the production of that opera by an American composer on an American subject."

"Someone may say, 'Yes, you may be able to get together fifty or sixty women of superior ability to perform the finest works; but who, pray, will conduct them?'"

Maud Powell's Statement

"Well, we have, to begin with, Maud Powell, a master mind, as well as a great musician with an international reputation. Here is a telegram from her, which reads:

Of course women should play in symphony and other orchestras, if they want the work. Wanting the work implies measuring up to the standards of musical and technical efficiency, with strength to endure well, hours of rehearsing and often the strain of travel, broken habits and poor food. Many women are amply fitted for the work; such women should be employed on an equal footing with men. I fail to see that any argument to the contrary is valid. But if they accept the work they should be prepared to expect no privileges because of their sex. They must dress quietly and as fine American women they must uphold high standards of conduct."

"You see how sensibly she talks. She claims for woman no privileges whatever on account of her sex, and there she takes ground that is unassailable. Capacity is not a thing of sex. Capacity has no sex. A person can do a thing or not, whether he or she wears pants or petticoats."

"If it be said that should women invade the orchestra and concert field or the theaters, they will take the bread from the mouths of some of the men, I reply, 'They will not do it where the men are competent, and if they do it where the men are not competent the public and my ears will benefit.'"

"When the ancients desired to represent, to typify the spirit of music, of art, of literature, did they do it in masculine terms? Did they do it with male forms? No. In

[Continued on next page]



Maud Powell, an Advocate of the Employment of Women in the American Symphony Orchestras

all over the world, in Islam, in Europe, and more particularly in the United States, where it is finding its highest and its noblest form of expression, as we saw in the suffragette parade this Spring, is, in my judgment, the great reform movement of the hour, because it is going to make the world better, for it will make it sweeter and cleaner."

"In this uplift music, literature and the arts will play their part with our ninety millions, just as surely as all the various movements for betterment will play their part."

"Already there are not only popular but municipal and even State movements for the recognition of music, not only as a necessary and integral part of education but as a necessary and integral part of that recreation which is as much a duty in human life as the providing of food, drink, clothes, sleep and sanitation."



John C. Freund, Editor of "Musical America," Who Sees in the Great Feminist Movement the Future Recognition of Women as Members of Our Symphony Orchestras

membership of nearly 100,000, who are the greatest factor in the encouragement of artists of the highest rank. They are the backbone of our festivals. They are, indeed, the backbone of our best orchestras, for the Philharmonic, it is a well-known fact, would have gone to pieces not so long ago but for the public spirit of the late Mrs. George R. Sheldon."

"Why, at this very moment, with prep-

"WHY SHOULD WE NOT HAVE SYMPHONY ORCHESTRAS COMPOSED OF WOMEN?" ASKS JOHN C. FREUND

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every case the very words were feminine, as were the forms that represented the spirit of men's nobler attributes. Why? Because they realized that in the stress and strain and struggle for existence the nobler qualities will always be submerged, and therefore it would be left to the women ultimately to put humanity on a higher plane, not only of civilization, but of aspiration and accomplishment.

"This does not mean that every woman is fitted to be a musician, or that every woman who is a musician is fit to play in a symphony orchestra. But it does mean that when a woman is fit to play in an orchestra and wants to do so that she shall have an opportunity—that is the crux of my whole position.

"If women have inspired the poets, the writers, the thinkers, the statesmen, the scientists, the musicians of the world, do you not think that some of them, at least, are capable of interpreting the very works to which they have given inspiration?"

"One thing is certain: while a woman in an orchestra may carry, surreptitiously, chewing gum and a powder puff, she won't have to go out in between times for beer and a cigarette!"

"Now, let me tell you a little story to illustrate my position: Many years ago, at a time when even a woman pianist was almost unknown here, and a woman violinist would have been almost hooted in the streets if she carried her violin case, I became acquainted with a little Russian, or Polish, Jewess who had extraordinary musical talent. Her parents were, as most of her class are, extremely poor. A Ger-

man musician of great talent, but also himself poor, recognized the child's ability and gave her lessons for nothing, for years. She tried to get engagements, without success; and finally she went to the conductor of a well-known orchestra and applied for a position. He heard her play, and said: 'My dear young lady, you have so much ability and talent that you would put to shame some members of my orchestra. I could use you as my first violin, but if I were to put you in that position there would be not only a riot on the stage, but one in the audience.'

"For a time, her parents having died, the young girl endeavored to maintain herself, playing around in little restaurants on the East Side, till the usual love tragedy happened, with a handsome but unscrupulous young Italian singer. She had a child,

which, from lack of proper nourishment, died.

"In her despair she took to drink and sank and sank—till she sank out of sight.

"Here was a genius, a great talent, who was told that she had no show, no opportunity—because she was a woman. And then we boast of our civilization and we call ourselves a Christian people!"

"This whole question, wherever we touch it, wherever we tackle it, is not a question of sex at all. It presents to the thinking mind no problems. It is a matter of elemental truth, of basic, elemental justice. It simply means whether we are going to give ability when united to industry, to sobriety and good moral conduct, an opportunity for a hearing, and for breadwinning or whether we shall bar the way, and say: 'Abandon hope all ye who enter this world—if ye are women!'"

WITH TWO POPULAR CONCERT ARTISTS "DOWN IN MAINE"



Mme. Corinne Rider-Kelsey and Claude Cunningham at East Eddington, Me.

CORINNE RIDER-KELSEY, the distinguished American soprano, and Mrs. Claude Cunningham, wife of the noted baritone, are the joint owners of a large

farm at East Eddington, Me. The snapshots reproduced herewith show these popular artists enjoying typical vacation pursuits. On the left, at the oars, is Winifred

Mayhall, the accompanist, and Mme. Rider-Kelsey (in the stern). Mr. Cunningham is shown in the circle and Mr. and Mrs. Cunningham in the right-hand panel.

CIRCULARIZE WORLD FOR LOS ANGELES SANGERFEST

Send 10,000 Invitations to German Choruses for Big Event in 1915—Siegfried Wagner Asked

LOS ANGELES, CAL., Aug. 14.—The large German colony of Los Angeles is leaving nothing undone to make a success of the International Sangerfest here in 1915. From Secretary C. S. Hagen's headquarters are being sent 10,000 invitations to the German singing societies of the world, accompanied by booklets descriptive of Los Angeles. It is expected that this event will bring 40,000 contestants and visitors to this city. Already acceptances are coming in, and it is evident that the singers in Germany do not partake of their government's attitude toward the Pacific coast's exhibitions.

"We are going to have the pick of the vocal world," said Carl F. Richter, president of the Sangerfest Association. "We have succeeded in uniting all the coast societies into one big organization, and they all are working for this big event. It is believed that the Berlin Teachers' Society, which holds the Emperor's jeweled trophy collar, will visit this country in 1915 instead of 1914, in order to participate in the competitions. The two gold cups donated by the Emperors of Germany and Austria and now held by Los Angeles societies, again will be competed for by the western societies at that time. Local singers say they never will allow them to leave this city. Other handsome prizes are being arranged, so there will be no lack of incentive for competition.

"Siegfried Wagner will be invited to attend this great gathering and lead a number of selections from his father's works. 'The educational advantage of such choruses will not be overlooked and popular prizes will prevail. It seems assured that the Sangerfest will be of immense musical gain to Los Angeles. It is proposed to transport the singers to San Diego for a day's programs, and at another time to the San Francisco exhibition.'"

The local Sangerfest association has

elected the following officers: President, Carl F. Richter; secretary, Siegfried C. Hagen; treasurer, Carl Entenmann; trustees, Joseph Elust, Max Socha, Frank Dörner, L. E. Behymer, F. Reinhardt, Walter Haas, John Luckenbach, Gen. C. F. A. Last, and Joseph Gertz.

Recently the Germans of Los Angeles endowed a bed in the German Hospital in honor of the Emperor and sent him a telegram of notification. In return they received a letter conveying the imperial thanks. W. F. G.

CHOIR FIELD OVERPOPULATED

Such Is New York Situation, According to Mme. Hudson-Alexander

"Why does it become harder each year for a girl to get a choir position in New York?" is a question frequently asked of Mme. Hudson-Alexander, the popular soprano, who has been said to be the highest salaried church singer in America. "What is true of every other profession, so far as New York is concerned," replies Mme. Hudson-Alexander, "is true of singing, and more young people are constantly coming from the country and from other cities determined to 'make good.' It is natural, of course, that they should come. Everyone who has succeeded elsewhere wishes to come to New York and court success, and I know one choir master who received fifty requests in a single month, and that at a time when no vacancy existed.

"The 'star system' has been developed in the church as well as on the stage, and the day of the volunteer choir has passed. Practically all church singers nowadays have had concert experience along with their regular church singing. Choir singing is no longer looked upon merely as a useful mode of preparation for concert and opera—it is a profession by itself, with peculiar requirements. The New York church is no longer merely a reputation-maker; it is a reputation-seeker, and until a singer's fame is established it has little to offer."

RUSSELL TESTS AMERICAN SINGERS IN VARESE OPERA

Italian "Try-Out" Season Gives Mmes. Androva and Dolores Early Chance to Prove Their Worth

PARIS, Aug. 6.—Further details have been given by Edward W. Lowrey, press representative of the Boston Opera Company, regarding the "tryout" season of this organization at Varese, Italy, the plans of which have already been recorded in MUSICAL AMERICA.

On Saturday night, August 30, the Varese season will open with "Aida." The cast selected for this work will include Ada Andrews in the title part, Lydia Rienskaia-Archinard as *Amneris*, Francesco Zeni as *Radames*, Giovanni Polese as *Amonasro* and Taddeo Wronski as *Ramfis*. Both Messrs. Polese and Zeni sang with the Boston company last season, but the other mentioned will make their initial bows in Boston during the coming winter.

Mme. Andrews is an American soprano who has been a Jean de Reszke pupil for the last four years and has studied in Italy as well. She made her debut in Paris as *Salomé* in "Hérodiade" and scored a success of such proportions that Mr. Russell immediately engaged her for Boston. Her repertoire includes *Aida*, *Leonora*, *Tosca*, *Marguerite* and *Santuzza*, and in German she sings *Isolde*, *Elsa* and *Elisabeth*.

Mme. Rienskaia-Archinard, a Russian contralto of great personal attractiveness, is the possessor of a noble voice and marked dramatic ability. She will take Mme. Gay's place in Boston during the early part of the season in such rôles as *Carmela* in "The Jewels of the Madonna," the *Mother* in "Louise" and *Brangäne* in "Tristan und Isolde," and it is likely that she will sing *Magdalena* in "Die Meistersinger." In Brussels she is famed for her *Carmen* and *Dalila*.

During the three or four weeks that Director Henry Russell will control the fortunes of the Varese opera, "Aida" will

alternate with a double bill consisting of "The Secret of Suzanne" and "Pagliacci." Mme. Dolores, an American soprano, will make her debut as the cigarette-smoking countess and Rodolfo Fornari will again be the jealous husband. In "Pagliacci" Messrs. Zeni and Polese will have the principal male parts and Mlle. Simoni will sing *Nedda*. Arnaldo Conti will conduct the performances and the stage again will be directed by the Italian *régisseur*, Eugénie Reale.

"Command" Recital by Emmanuel Wad for Queen Alexandra

BALTIMORE, MD., Aug. 16.—The honor of appearing before royalty has been conferred in London upon Emmanuel Wad, the Danish pianist, who is a member of the faculty of Peabody Conservatory of Music. Mr. Wad was "commanded" by his regal countrywoman, Queen Alexandra, to play for her, the Dowager Empress of Russia, the Queen's sister, and the Princess Victoria also forming part of this royal audience. The pianist played at some exclusive London musicales, including one at the home of the Duchess of Beaufort, and in this program Mr. Wad's own "Minuetto" was a popular favorite. This musician has lately been staying at the Grand Hotel Florence, Bellagio.

"The Blind Girl of Pompeii," a new opera by Marziano Perosi, a brother of Don Lorenzo Perosi, will have its *première* at the Deutsches Opernhaus in Charlottenburg-Berlin next winter.



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LONDONERS TERM AUGETTE FORÊT AN AMERICAN GUILBERT



Augette Forêt in Garden of Her London Home

LONDON, Aug. 4.—Called in London the "Yvette Guilbert of America," Augette Forêt sang on August 1 before a very select and critical audience at Steinway Hall, and the charm of her program made an ingratiating impression. This little artist is working up some attractive programs for her American season, and will be kept busy during August with various engagements.

In the snapshot presented above, Miss Forêt is found enjoying a sun bath in the garden of her London home, on one of London's five days of sunshine during July. The singer wiled away the time outdoors by learning the words of some new songs, and she was also interested in studying the tones of another vocalist, a songbird in the tree above.

Martha Maynard on the Music of the People

Martha Maynard, the concert soprano of New York, visited Toronto last week and while there was interviewed by the *Star Weekly*.

"You know," said Miss Maynard, "there are those who think that any kind of music, ragtime and all the rest of it, is good enough for the young, good enough, too, for the common people, as one of our Mayors of New York put it when he ad-

vocated through the press that the bands should discontinue classical music at the outdoor concerts in the crowded districts and Tenderloin of New York. Fortunately he has been proved in the wrong, and the proper brand vindicated. Germany, the home of the *lieder*, is proof enough of my theory."

CATHOLICS SING BANNED HYMN

Church Convention Joins in "America," Denounced by Another Gathering

MILWAUKEE, Aug. 14.—Six hundred voices formed a monster chorus at the sacred concert given at the Auditorium Sunday night, by the combined Catholic choirs of the city before an audience of 8,000, including Cardinal Gibbons and other Catholic dignitaries and delegates to the twelfth annual convention of the American Federation of Catholic Societies. The mass chorus performed under the direction of Otto A. Singenberger, organist and choir master of St. John's Cathedral and director of the Catholic Choral Club. Severin Kujawski, organist and choir master of St. Hyacinth's Church, directed the Polish chorus with splendid effect, while W. A. Winkler, organist and choir master of St. Michael's Church, conducted the German male chorus with excellent results. Christopher Bach's symphony orchestra was one of the delights of the concert. The program opened with "America," which had been voted "un-American" by another Catholic convention in Buffalo. This hymn was sung by the entire chorus, joined by the audience. "The Soldiers' Chorus," from "Faust," and a double number which included Liszt's "Ave Maria," and "Oremus Pie Pontifice Nostro Pio," by J. Singenberger, and Kremser's "Prayer of Thanksgiving," were magnificently presented by the mass chorus. "Leise Sinkt," by Abt, was one of the features of the program, the solo part being sung by Harry Meurer. Mrs. Louis Auer pleased the large audience in "The Seasons," by Alexander MacFayden, the Milwaukee composer. Contributing largely to the brilliancy of the musical festival was the work of the sextet composed of Mrs. Louis Auer, Ellen Aylward, Harry Meurer, Matthew Flach, Anthony Orlinger and Alfred Meurer, in the "Sextet" from "Lucia." Bach's orchestra opened with Mr. Bach's own composition, "Festival" Overture, giving it an impressive reading, and later following with another, the Cradle Song, played with beauty and delicacy by the string orchestra. With the mass chorus and audience singing "The Star Spangled Banner," the program came to a close. M. N. S.

BIG OCEAN GROVE AUDIENCE AT OLITZKA CONCERT



Concert Group at Ocean Grove, N. Y. Left to Right: Clarence Reynolds, Mme. Olitzka, Musical Director Tali Esen Morgan, and Dan Beddoe

OCEAN GROVE, N. J., Aug. 18.—Some 4,000 persons greeted Mme. Rosa Olitzka, the favorite contralto, when she appeared on the platform of the Auditorium last Saturday evening in a splendid concert program with Dan Beddoe, the noted tenor, who had sung in "The Messiah" in the same hall on the preceding Saturday evening; Jacques Kasner, the young American violinist; Eugene Bernstein, pianist, and Clarence Reynolds, the Auditorium organist.

Mme. Olitzka won the warm admiration of the audience with her very first number, *Santuzza's* Aria from "Cavalleria Rusticana," which she delivered with splendid vocal resource and dramatic power. This was followed by the "Habañera" from "Carmen" and the contralto gave to this number such animation and rhythmic sense as to arouse the hearers to a most emphatic

burst of approval. From that moment Mme. Olitzka's contributions to the program met with increasing enthusiasm.

The extent of Mr. Beddoe's vocal equipment was demonstrated in his opening number, an aria, "Vainly Pharaoh Attempts," from Méhul's "Joseph," which the tenor sang with the rare artistry that audiences have come to expect from this singer. He was a decided favorite with the big gathering. With his sister, Diana Kasner, as a sympathetic accompanist, Mr. Kasner presented the "Prize Song" from "Die Meistersinger" with an exquisite quality of tone, and this was followed by Hubay's "Hejre-Kati," which was played with similar finesse of execution. The audience found much to admire in the Liszt "Venezia e Napoli" performance of Mr. Bernstein, while Mr. Reynolds' skill as an organist once more received due recognition.

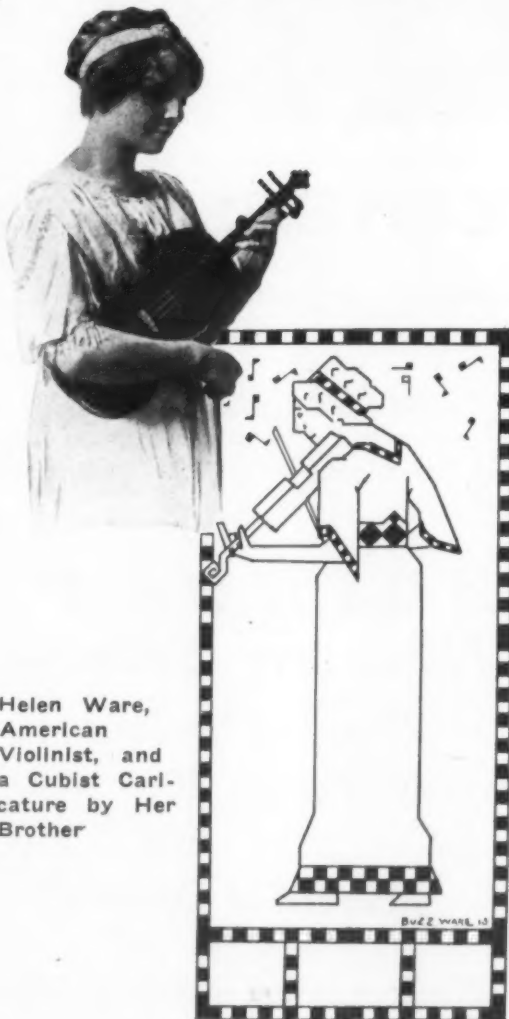
THIS VIOLINIST ALSO A RACONTEUR

Helen Ware Collects Anecdotes of Incidents Observed on Her Tours Abroad

HELEN WARE, the American violinist, who has returned to her own country for a concert tour after having won successes in Europe, is not only noted for her playing of the music of the Slavish races but is almost equally known abroad because of her fund of anecdotes concerning incidents which have happened to her in her travels. Among these incidents were the following:

"I was on my way to fill one of my most important engagements in Hungary, and the journey being one of eight hours I retired to my private compartment and commenced to work on my program. In practising concertos I usually hum the *tutti* to myself so as to be absolutely certain about my cues. On this occasion I was to play the Glazounow Concerto. When I reached the beginning of the first *tutti* I heard the faint sound of a violin above the rattle of the train, playing the *tutti* note for note, but one tone higher than the original score. Suddenly I stopped, and at the same moment the strange echo stopped also. But as soon as I resumed my work the echo followed me note for note, causing an almost unbearable accompaniment in unfaltering seconds. When I finally struggled to the end I could stand the strain of curiosity no longer, and went forth to search for the phenomenon. In the next compartment I saw a man hurriedly packing away a violin. I had caught the culprit red-handed. Apologizing for his mischievous disturbance he introduced himself as Herr Koszey, a violinist famous at the Academy of Budapest, not only as a pedagogue, but as one whose delight was in playing musical tricks upon his colleagues.

On her concert tour in Austria-Hungary last Fall Miss Ware played at Nyiregyhaza, where she was a guest at the palace of Count Szepes, at which many celebrated



Helen Ware, American Violinist, and a Cubist Caricature by Her Brother

musicians and critics gathered in honor of the American visitor. One of the critics present commented on Miss Ware's remarkable interpretation of Hungarian and Slavic compositions, but he kept insisting at the same time that it was impossible for any foreign musician to play these quaint melodies in that inimitable style and spirit displayed by the born Hungarian artist and gypsy. The little American artist warned him that she would convince him some day that the feat was not impossible. Shortly

after the guests departed from the palace the music lovers of the city serenaded the American visitor with the local gypsy band. Count Szepes suggested that she use this opportunity to convince the stubborn critic by serenading him with Miss Ware playing the solo part to the accompaniment of the gypsy band.

A hurried rehearsal was held, and with the Count and Miss Ware in the background wrapped in dark cloaks the gypsies lined up before the critic's window and the unsuspecting gentleman was serenaded, every phase of human emotion, from the depths of grief to the wild spirit of joy, being expressed in these weird melodies. One by one the gypsies stopped playing the accompaniment and stood about in admiring bewilderment. When the last note died away a light appeared in the window above and the critic threw several crowns down to the gypsies, exclaiming to the leader:

"Jozsi, you old rogue, you've certainly made that old fiddle talk to-night—who ever taught you to play these songs?"

A few hours before one of her important engagements in Austria Miss Ware's accompanist was suddenly taken ill. After a hasty search a young man was found who was heralded as the "Local Paderewski." During the rehearsal Miss Ware noticed his inclination to disregard all tempos by

continually favoring the *presto*. At the concert this persistent desire for speeding kept Miss Ware on edge throughout the entire program. The following morning Miss Ware purchased a metronome and sent it with the following note to the impromptu assistant:

"My dear Mr. X-Y, allow me to thank you for kind assistance rendered while in your city. As an evidence of my appreciation please accept this metronome. Hoping that it will help you to a timely recovery from your speeding fever, I am, yours in friendly spirit, H. W."

En route from Poland to Hungary Miss Ware entered the dining car with her accompanist, who was carrying her precious "Strad" under his arm. This precaution was made necessary by the frequent losses of valuable instruments while traveling. The manager of the dining car absolutely refused admission on account of baggage, as he termed the violin case. Taking the violin case from her accompanist Miss Ware left the dining car and returned with the violin case carefully wrapped in a shawl and with a piece of veiling thrown over one end, and fondly embraced it in her arms. The zealous official met her at the door, but Miss Ware at once entered, saying: "Now, then, this is my baby—any objections?"

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THE SONGS OF WARD-STEPHENS

CRITICAL OPINION as expressed in the leading New York newspapers after the recital of Mr. Stephens's compositions at the Little Theater, on April 6, 1913, and the judgment of the foremost concert singers, who have placed these songs on their programs for the next season, afford a remarkable tribute to the genius of this American Composer.

MR. KREHBIEL in *The Tribune*:—

"The programme yesterday was devoted to songs in three languages—German, French and English—showing Mr. Stephens' eclectic taste, a taste which he made a talent by writing his music in various styles. In the German songs there were memories of Schubert and Schumann, in the French of Massenet, with a hint of two of the more modern musicians, and in the English of Purcell."

MR. ALDRICH in *The Times*:—

"He is a genuine musician who has ideas of his own and something to say; and he has in an unusual degree the skill and training to write musically, artistically, effectively. He is a genuine musician in the sense, furthermore, that he writes frankly and unaffectedly. His songs are a natural expression; he has not sought to imitate the manner or the mannerisms that are in vogue in various musical circles, and is not afraid to be direct and straightforward."

MR. KEY in *The World*:—

"Mr. Stephens has striven sincerely to create music fitting to the text of each poem selected; and it is music which reveals thought and no little technical accomplishment."

MR. MELTZER in *The American*:—

"The songs fit various classes of German, French and English poems, and the scores are marked by individuality and melodiousness. Each of the seventeen numbers heard was an example of skilful composition."

The New York Press:—

"Evidently the composer understands the human voice, for his music is not only pleasingly melodious, amiable, graceful and appealing, but written with every consideration for the singer."



WARD-STEPHENS

Composer of Songs Teacher of Artistic Singing

CAMILLE SAINT-SAENS says: "Stephens is the true musical poet. He is at once a splendid musician and a man of high intelligence."

BRAHMS said: "Stephens will some day be an honor to his country. I have never been interested in a more beautiful talent. His sensitiveness makes him unhappy and it makes us happy."

These Songs, All Published by ARTHUR P. SCHMIDT, 120 Boylston Street, Boston, are Now on Sale:—

"The Rose's Cup" 50c.	"Song of Birds" 60c.
"Be Ye in Love With April-Tide" . . 50c.	
"Summer-Time" 50c.	
"Amid the Roses" 50c.	"Hours of Dreams" 50c.
(Im Rosenbusch)	(L'heure des rêves)

Devotion, Fortunio's Song, Pain of Parting, and five other effective songs will be published in the Fall of this year.

Application May Now Be Made for Vocal Instruction Under Mr. Ward-Stephens for the Season 1913-1914. Address All Inquiries to Mr. Stephens Direct—At No. 253 West 42nd Street, New York City. 'Phone 3956 Bryant

JOHN C. FREUND in *Musical America*:—

"As a composer Mr. Stephens appealed to me strongly, because of his sincerity, his simplicity, and, let me add, the purity of his talent, though it does not lack, in any sense, virility."

The New York Herald:—

"Mr. Stephens is an American, and in the series of his songs showed a pleasing variety and ingenuity of melody that won the applause of the audience. Many of the songs, with the accompaniments that he had written, were full of color and spirit."

W. J. HENDERSON in *The New York Sun*:—

"By the use of these common properties and the addition of a few fluent and graceful phrases of his own, Mr. Stephens constructs songs which have first of all tunefulness to commend them to the attention of singers, and let us add that the tunefulness is distinctly vocal. These songs are singable, and, with almost all of those heard by *The Sun's* hearer yesterday, any good singer could have a success."

A. WALTER KRAMER in *Musical America*:—

"Mr. Stephens may lay claim to being one of the most spontaneous melodists in America today, which is a distinction in these days when many would have us believe that the writing of pure melody is beneath their dignity as creative musicians."

"An endless stream of real tunes poured forth throughout the recital, not tunes in the popular sense but in the sense of their naturalness, their freedom from that striving and searching for the unusual which is so frequently met with in contemporary music."



Dear MUSICAL AMERICA:

Certain musical circles were considerably stirred recently by the report that Edward Kellogg Baird, chairman of the Board of Directors of the Century Theater Company, had determined to get out a weekly musical paper, with the backing of some of the millionaires interested in the Century Theater Opera scheme. It was further stated that the city was to be flooded with the first edition, in order to see whether such a venture would meet with favor. One of the reasons advanced for issuing the new periodical was that the large interests that now center in opera warrant the publication of such a paper, which would virtually be their organ.

Furthermore, it was said that the decision to publish such a paper had been reached as an evolution from the first idea, which was to get out merely a program containing the usual miscellaneous matter and the announcements of performances, with the casts.

In some places the announcement has met with good-natured banter, on the ground that Mr. Baird is, by profession, a lawyer, and as such particularly unfitted for a journalistic career; in the next place, that his acquaintance with musical matters is only recent; and finally, that there are too many musical papers already, struggling for a living, and consequently there is no room for another.

If the report is well founded, let me say that I trust you will welcome Mr. Baird into the field, primarily because, whether he be fitted for the post of editor of a musical paper or not, he will render a signal service to all existing musical publications if he induces the millionaires of New York to get the habit of supporting such enterprises. Hitherto they have kept aloof with marvelous persistence and courage. Now, if Mr. Baird can get a few millionaires to give some of their surplus (which they cannot use, and which is, at present, doing them no good) to the cause of musical journalism, he should have your enthusiastic support and approval.

True, Mr. Baird may not have had experience in the journalistic field—but if he has good ideas, and is enterprising, why can he not hire all the help that he wants, and so get out a good paper?

Maybe he can teach all the existing editors a few new wrinkles; inject new blood, as well as new ideas, into the situation; stir up controversy, and create a new reading public for musical papers.

So, you see, from whatever point of view I look at the projected enterprise, I can see only good coming from it.

If any of the existing publications suffer from the competition, that is their fault, and will demonstrate their weakness.

Anyway, whatever happens, you may be sure that MUSICAL AMERICA will be able to hold its own, simply because it gives more for the price than any other publication now printed here or abroad. It stands now as an assured success on its own merits, and is constantly growing in circulation and influence. It has nothing to fear from any competition whatever. Indeed, it has everything to hope for, for if the competition be worthy and strong it will spur on your staff to increased efforts, your publishers to increased enterprise and may help kill off some of the weak musical sheets that now prey on the profession.

As for Mr. Baird personally, let me say that he has not only my good will but my sympathy. He will discover that getting out the first issue of a musical paper is one thing, and doing the stunt every week, especially in the Summer, is no lead pipe cinch. Very soon he will realize that he

is in the position of "the young bar" who had all his troubles before him!

* * *

This is the time when thousands of young students are preparing to take music, and especially vocal, lessons from teachers in one of our leading cities, as a climax to years of study that they have already pursued. So that it will not be amiss if I sound a note of warning to tell these aspirants for fame, especially operatic fame, to be careful in their selection of their teachers.

We have here in New York, for instance, a large number of very honorable, very competent, very sincere vocal teachers, both men and women. There are also, I am sorry to say, some very dishonest, unscrupulous and incapable music teachers who deceive the unwary, especially by promises of getting them engagements, which they know full well they have no influence or opportunity to secure.

Our leading vocal teachers are honest enough to say to their pupils who come to them:

"We will do what we can to secure you an opening; but understand that we have no power to guarantee a place for you, and, indeed, unless you have unusual talent, it will be very difficult to secure you even a hearing."

That is the honest teacher's statement. The dishonest teacher's statement is very different.

A case that was recently brought to my attention is that of an old Italian teacher, who was once a conductor in the smaller cities of Italy, and whose knowledge of vocal training is limited to preparing a pupil in the small range of the old Italian operas of which alone he has knowledge.

This teacher, who is wholly unable to teach singing as such, and who has no knowledge either of the German or French repertoire, recently got hold of a woman who is nearly fifty years of age, fairly well off, and who has tried to be young, by means of cosmetics, face powder, the latest thing in corsets, and as much of a diaphanous skirt as she dares wear. Let me not forget a beautiful Titian red wig.

The dear old Italian teacher fell all over himself when the lady came to him and expressed a desire to study for the opera. In a quavering voice she sang for him, somewhat out of tune.

He declared that she would put the fame of Patti, Lucca and Destinn in the shadow; that she was made for a successful career on the stage.

Finally, placing his figure at \$2,000 down and such further payments as would be warranted by his tuition, he calmly told her that his personal acquaintance and influence with Giulio Gatti-Casazza was such that he was quite sure he could get her an engagement from the manager of the Metropolitan at such figures as would, in a few months, reimburse her for all that she would have to pay for her tuition.

I need scarcely say that if the name of this old Italian teacher were mentioned to Signor Gatti, he would probably amiably express his astonishment and declare that he never heard of him before.

Meanwhile, the lady of the red wig, the cosmetics, etc., has paid the \$2,000, and is dreaming blissful dreams of success on the operatic stage—dreams in which diamond rings, pearl collars, titled foreigners and certified checks for large amounts play a prominent rôle.

Now, when you come to think that an honest, experienced, conscientious teacher has generally a pretty hard time, to-day, to make both ends meet in a very modest way of living, such a story makes one think that fraud and injustice win where honesty and capacity fail in this world.

* * *

Every now and then some of the German papers come out with bitter attacks on America and the Americans. The main trouble is that the average German who has never left his own town or village, and even some of those who have traveled a bit, can never understand why the whole world is not German, does not drink German beer and German wine, does not smoke German cigars or tobacco—which, by the bye, are both very bad—why it does not faithfully observe the noted ceremony of the "Kaffee-katsch," why it does not bring up its daughters and its sons in the orthodox German manner, and do business in the orthodox German way.

Now, I love the Germans, their domesticity, their music, their art (I candidly admit that some of it is to me hard and stilted), their wonderful perseverance, their service to humanity in every possible direction, and their childish innocence which enables them still, with all their intelligence, to live under an autocracy, which even the Portuguese have thrown over, not to speak of other nations.

But Americans, free and easy, and especially the American girl, who comes over to Berlin and captures all the operatic prizes, are not to their liking. They dislike our ways, our newspapers. Our whole

point of view, indeed, is so different from theirs that they cannot get around it, and, indeed, they do not try.

So I am not surprised at occasional outbursts of anti-Americanism, which also, let me tell you, has somewhat of a *raison d'être* in our growing export trade, which is cutting seriously into the German export trade, and so, of course, their manufacturers and business men are "agin it."

One of these anti-American outbursts recently came from the Munich *Gazette*, which attacked Olive Fremstad who had appeared as *Isolde*, with Bary as *Tristan*, at the Wagner Festival at the Prince Regent Theater. The Munich *Gazette* was very angry and declared that in a theater dedicated to German art, there was nothing German to be seen—the spirit of America overshadowed everything.

By the bye, the spirit of America is overshadowing everything. If you remember, we recently won the polo match from the British, carried off all the honors of the Olympic Games in Sweden, incidentally we loaned money to Berlin, which has been hard up financially for some time. Then we feed a large portion of Europe, where, in some parts, they are cutting throats and burning homes, while we are raising corn and cotton.

But why single out Olive Fremstad for attack? Why say that her acting was cut-and-dried, and that her death scene was vulgar? In the first place, it is not true. Olive Fremstad is to-day one of the greatest interpreters of Wagner in the world, and she holds her position as such, not alone on the stage of New York and other cities in the United States, but abroad.

It is curious that the very German papers that to-day howl about Wagner tradition were the very ones that used to attack Wagner when he was living, and insisted that what he wrote was not music at all!

The cable which carries the news of the onslaught on Fremstad sagely announces that the Munich tradesmen are much afraid that the attack on Americans will result in a diversion of the stream of dollars, so they are trying to induce the *Gazette* to make an apology.

Why should Fremstad worry? She has had a splendid advertisement, which she is far too clever a woman not to appreciate. Hundreds of newspapers all over this country have taken the matter up, so that she has received an amount of *réclame*, for which she could not have paid with a check for \$50,000. She has, therefore, nothing to kick about.

The Munich *Gazette* is the only one that ought to feel badly, because it has hitherto had a reputation for sanity.

However, this is the dull season, when people are apt to feel not only hot, but hot under the collar, and, as the old fellow said, when he got drunk: he always had one diversion left—and that was, to beat his wife.

So, when things are not comfortable in the slow season in Deutschland, the German papers always have one diversion left—and that is, to berate Americans!

* * *

A deal of serious, as well as humorous matter, has been printed with regard to the discovery by a certain physician, that Caruso's very bones were musical. In a way he attributed to this his success.

I believe Dr. Muckey wrote a very interesting article for your paper to prove that such things are all nonsense.

Meanwhile, I have before me an announcement that Helen Keller, who is deaf, dumb and blind, can hear music. How do you suppose she does it, if she is deaf, dumb and blind? Why, by catching the vibrations of a violin, through her teeth, held against the bridge of the instrument.

Prof. Franz Kohler, of the Oberlin University, declares absolutely that although Miss Keller's ear drums are useless harmonies have been communicated to her brain, and that she caught the strains. She held her teeth firmly against the scroll, while Professor Kohler played a composition of Saint-Saëns.

Now, you know that there are certain people whose ears are so defective that they cannot distinguish one composition from another, and are like a certain celebrated Englishman, who once said that there were only two kinds of music that he knew—"God Save the King" was one, and all other music was the other.

For such poor people there is now hope. All you've got to do is to let them get a good grip on some musical instrument with their teeth, while you do the playing. In the case of the trombone it would be a little difficult, especially if they had store teeth, and these were not very securely affixed to their gums.

* * *

There is a popular idea that musicians know nothing except their music and never talk about anything else. The idea is not altogether unfounded. I have known intimately some of the greatest musicians, who, unless they spoke about their peculiar phase of the art and all that surrounds it,

in the way of gossip, would take on a blank expression.

Some musicians, however, and especially those of the highest rank, try to get away from music all they can. At Montecatini, a favorite health resort in Italy, the composers Leoncavallo, Mascagni and Puccini, the singers Caruso and Bonci, and the three conductors, Mugnone, Serafin and Galeffi, are stopping. Naturally, they are constantly in one another's society. After their first meeting they concluded to fine anybody heavily who spoke of music or the theater when they were together, or who hummed or whistled a tune, even of an opera that was to be produced, or who asked an opinion about a score, or who told a musical story.

As far as Caruso goes he can keep them all busy with legal knowledge derived from the various lawsuits, in which amorous ladies have pursued him for some time past.

The incident reminds me how foolish so many earnest students are to do nothing but practice singing or playing from morning till night and barely take time for meals, absolutely none for recreation or even a walk in the fresh air.

Do you wonder, when they appear before the public, that their performances are monotonous and lack interest? What in the name of common sense do they do for their intelligence? They rarely read a book and hardly ever a newspaper. They have their little, circumscribed circle of teachers and friends study their little one end of music, never go to a picture gallery, hear no music except that which they one day hope to reproduce themselves, look upon exercise as a waste of time, and finally become so mentally stunted that you could put all they know into a woman's thimble and have room to spare!

At least, so thinks

Your
MEPHISTO.

GRACE KERNS SEEKS NEW INSPIRATION IN EUROPEAN BY-WAYS



Grace Kerns, Soprano, and Ugo Ara, of the Flonzaleys, En Route to Europe

Grace Kerns, soprano, who, under the management of Walter Anderson, has completed three years of successful concert and oratorio singing in this country, is spending the Summer abroad. After taking the Mediterranean trip. Miss Kerns went to Sebastiani, in Naples, and studied with him every day for a month. As her vacation Miss Kerns will spend some time in Paris and will then go to Switzerland for a month before sailing for home the latter part of September, in time to begin her concert work in October.

In the last three years she has sung for some of the most important oratorio societies, festivals and musical clubs in America, and her advance bookings for the coming season promise the most important season of her career.

Scotti to Create Baritone Rôle in the Herbert "Madelaine"

PARIS, Aug. 16.—Antonio Scotti will sail for New York on November 5 for his fifteenth American season. The Italian singer is looking forward to creating the baritone rôle in Victor Herbert's "Madelaine" in English at the Metropolitan Opera House. After a few days' visit at Deauville Mr. Scotti will take a vacation in Italy before singing *Falstaff* in the Verdi centenary at La Scala in Milan.

Aline van Barentzen, the young Boston pianist, who made her New York debut last Winter, has been studying with Ernst von Dohnanyi since her return to Europe.

SOCIAL BOOM FOR CHICAGO MUSICIANS

Feel Need of Club Like New York's Where Visiting Artists Can Meet Local in Representative Way—Kansas City Guarantors Meet Opera Company's Terms—Auditorium Seats Selling \$10,000 Ahead of Last Year

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, August 18, 1913.

Unlike New York City, Chicago has no real musicians' club where visiting artists can meet the resident members of the profession. In some twenty years nearly all the famous musicians of the world have appeared here, but their social receptions have always been of a private nature. Occasionally some former friend or associate of these visiting artists has entertained them, either at his home or in a hotel, and then the affair would not bring together all of the prominent musicians of the city, only a restricted few.

In the last fifteen years the Ziegfeld Club, which is composed of the male members of the faculty of Chicago Musical College, has entertained such musicians as Mascagni, De Pachmann, Godowsky, Van Rooy, Journet, Burgstaller, Scotti, Dr. Otto Neitzel and various men of state. While thus the club has received famous artists few musicians of the city who are not connected with the college have been counted among its visitors. The Triangle Club, which has this season been merged into the American Society of Musicians, and also provides social recreation for city artists, makes no provision for the entertainment of visiting musicians. There is a branch in the Cliff Dwellers' organization for musicians, and out-of-town celebrities have been entertained there for years; but the Cliff Dwellers is not, strictly speaking, a musical society, and does not, by any means, contain in its musical division all the prominent musicians of the city. There is a field in Chicago for a musical organization for social purposes, one that would include all the city's well-known musicians. Lately a branch of the National Society for the Promotion of Grand Opera in English has been formed. This, however, as yet has developed no social feature. The Illinois Music Teachers' Association, of which the greater part of the members are Chicago musicians, in its yearly convention in May provides social attractions, but this is not confined to Chicago alone, and the sociable opportunities occur infrequently.

While there is a genuine feeling of helpful fellowship among the musicians of the city there is little concentration on this important phase of musical life. A society for more intimate social contact would unquestionably afford common business benefits.

Interest in "Mona Vanna"

Impresario Campanini's selection of F  vrier's "Mona Vanna" for the Chicago Grand Opera Company has excited interest in all parts of the country where the company is booked to appear. It is an interest-

ing association to recall that Maeterlinck, who wrote the play, has had a rather spirited correspondence with the impresario. When "Pell  s et M  lisande" was put forward by Debussy, Maeterlinck went to rehearsal and took occasion to indulge in a violent quarrel with the composer and all who were staged for the opera. He said he had never witnessed an actual performance of that opera.

Bernhard Ulrich, manager of the opera company, was gratified to learn last week that the Kansas City guarantors had agreed to meet the terms presented by the Chicago organization. According to present arrangements the company will probably visit there the first week in April. Among the singers who will be heard are Alessandro Bonci, Titta Ruffo, Mary Garden, Carolina White and others of note.

Although the Auditorium has been for some time in the hands of carpenters and cleaners, acting Manager Hardy has installed a temporary ticket office in the lobby of the theater and has been doing a good business in renewals for the next season of grand opera. Up to date the sales are about \$10,000 ahead of last year's, the reservations having eclipsed those that were made up to the first of November. One of the gratifying features of this season's demand is the spirited call for accommodations in the balcony and gallery. The call for boxes has also been steady and the outlook for the season is most encouraging.

Frances Alda, the gifted wife of Giulio Gatti-Casazza, impresario of the Metropolitan Opera, has been engaged to sing *Eve* in the first performance of "Die Meistersinger" at the Boston Opera House. She will also appear in two performances of her r  pertoire at the Auditorium with the Chicago Grand Opera Company. She was heard here two years ago as *Desdemona*, in "Otello."

Symphony Concerts

The Musical Association of San Francisco has announced its third season of symphony concerts to begin this year on October 24 and finish March 5. The Chicago grand opera season will begin its San Francisco season on March 16 for a fortnight.

Luisa Tetrazzini has deserted her villa at Lugano, Switzerland, to commence a tour of the English provinces. She will sing at Crystal Palace, London, on September 20 and will appear at the grand opera in Budapest on November 19. Her American tour starts late in December.

While the majority of singers of the Chicago Grand Opera Company are resting and recuperating Henri Scott, the basso, is enjoying himself in strenuous style at his Summer home in Germantown, a suburb of Philadelphia. He is an expert oarsman and is never happier than when he is guiding his single shell up and down the Schuylkill River. He rows in the morning

and evening and studies in the intervening hours. His triumphs with the oars have been numerous, for he has won fourteen medals and a score of cups.

J. Homer Grunn, formerly one of the instructors in the piano department of Chicago Musical College, now for several years prominently identified with the music of California, having taken up his residence in Los Angeles, is visiting here, renewing his old associations. Mr. Grunn has just composed five sketches for piano, which will be published shortly, entitled "Desert Scenes."

Christian-Walt Recital

A recital given at Leon Mandel Hall last Monday evening by Palmer Christian, organist, and Barbara Wait, contralto, was of more than ordinary merit. There were organ selections from a sonata by Rheinberger, the Prelude and Fugue in E Minor, by Bach, and shorter and more modern pieces by Sinding, Schumann, Hollins and de Boeck. Miss Wait contributed two groups of songs, one containing well-known German works by Wolf, Brahms and Bemberg, and the other three American selections by Downing, Whelpley and Neidlinger.

Two concerts at the Warren Avenue Congregational Church on August 7 and August 14 brought out a number of the younger musicians of the city. The August 7 concert was the medium for Mme. Edla Lund, soprano; John R. Rankl, bass-cantante, and Maurice Goldblatt, violinist, to exploit their various gifts. At the concert on August 14 were heard Jessie Mack Hamilton, soprano; Edith Adelaide Kien, pianist; Alfred Newman, baritone; Edward Loeber, violinist, and Phelps Cowan, accompanist.

At the Edward MacDowell Festival of Music, in Peterborough, N. H., this month, two of the soloists will be from Chicago: Mrs. Monica Graham Stults, soprano, and Harold Henry, pianist. Mrs. Stults will sing at the first concert the soprano part in Graham's cantata, "The Poet and the Dryad," and two songs by Cadman, with orchestral accompaniment. At the third concert she will take part in Coleridge-Taylor's "A Tale of Old Japan." Mr. Henry will be soloist at the symphony concert, the fourth of the series, and will play a group of solos and the D Minor Concerto by MacDowell, with orchestra accompaniment.

Apollo Club Concerts

Carl D. Kinsey, manager of the Apollo Musical Club of Chicago, has announced for the forty-second season of the club six concerts, beginning Sunday, November 9, at the Auditorium Theater, when Haydn's oratorio, "The Creation," will be given with Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Morgan Kingston, tenor, and Herbert Witherspoon, basso, as soloists. On November 17, at the Auditorium Theater, "Elijah" will be presented with the same soloists. The regular concerts will begin December 29, when the usual Christmas performance of "The Messiah" will be given at Orchestra Hall, and this will be repeated January 2 at the Auditorium. The soloists will be Mabel Sharp Herdlen, soprano; Rose Lutiger-Gannon, contralto; Reed Miller, tenor, and Arthur Middleton, basso. On February 23 two shorter and less familiar works will be given, "The Music Makers," by Elgar, and "Stabat Mater," by Dvorak, for which the soloists will be Leonora Allen, soprano; Mildred Potter, contralto; George Harris, Jr., tenor, and Gustaf Holmquist, basso. The last concert, April 6, at Orchestra Hall, will present the great Bach Mass in B Minor. The soloists will be Edith Chapman Gould, soprano; Christine Miller, contralto; Nicholas Douty, tenor, and Horatio Connell, basso. All the concerts will have the assistance of the Chicago Symphony Orchestra and Edgar Nelson, organist. The chorus, as in former seasons, will consist of 300 mixed voices, under the direction of Harrison M. Wild, whose reputation as musical director of this club is world-wide.

The Briggs Musical Bureau has booked Mary Highsmith, soprano; Janina Butkiewicz, Russian dancer; Irene Stolofsky, violinist, and other artists, for the course of the Millioki Club of Milwaukee. Miss Highsmith will appear in Milwaukee at the first concert on November 11, presenting a program of selections from standard operas given in English.

Gertrude V. O'Hanlon, the Chicago manager, has arranged an artists' course at Muscatine, Ia., which will include the Metropolitan Grand Opera Quartet; Albert Borroff, basso, in lecture, and the Alice Nielsen Company, the latter by permission of Charles L. Wagner. Miss O'Hanlon announces the engagement on December 7 of Albert Lindquest, the Swedish tenor, to appear at a Sunday concert with the Minneapolis Symphony Orchestra. This young artist will fill many important engagements the coming season. Many requests are coming in for his services in oratorio.

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ECHOES OF MUSIC ABROAD

Pianoforte Should Be an Obligatory Instrument in Education of Every Child, Urges Hungarian Violinist—The Question "What's In a Name?" Comes Up in Stuttgart's Opera World—Beecham's Pills May Provide London with Another Opera House—Many European Cities to Hear Works of a One-Time Florida Farmer—How England's Queen-Mother Heard Opera Without Going to Covent Garden

STUTTGART'S music circles were amused a few weeks ago over a blunder on the part of the management of the Court Opera which, had it not been checked in time, would have precipitated an embarrassing quarter of an hour for a distinguished guest from a neighboring State. The Prince Regent of Bavaria was coming to make an official visit and in arranging a gala opera performance in his honor the choice fell upon Adolphe Adam's "Si j'étais roi." Fortunately, some one's wits woke up in time and Flotow's "Alessandro Stradella" was hurriedly substituted.

BRONISLAW HUBERMANN, the Hungarian violinist, has been urging that the pianoforte be made an obligatory instrument in the general education of every child. The fiddle, he explains, gives the pupil a knowledge of simple melody, not harmony, and for that reason the child being taught the fiddle is not receiving so "all-round" a musical education as the child learning to play the pianoforte. Any way, the pianoforte "should be studied for the simple purpose of acquiring knowledge of the musical 'language,' just as one studies syntax and grammar rules in order to learn a foreign language."

While in London this Summer for a reappearance after a long absence this violinist further told his English interviewer that in Germany newspapers are made by their music criticisms—which must strike even those acquainted with German conditions as an extreme statement. "That, I suppose," he added, "is why it takes five years to become known as a violinist in London and only two to become great in Berlin!" Another statement that invites criticism, inasmuch as a violinist does not become "great" by newspaper verdicts alone.

OPERA and rumors of opera have been much in London ears this Summer. Now with the Beecham-bought Russian company departed and the annual Covent Garden grand season at an end the music public has a Raymond Roze season at Covent Garden in November to look forward to, a special German season at the same house, bringing "Parsifal," not long afterward, and now looming up on the horizon of possibilities a projected new opera house to be built, according to rumor, by the Beechams, father and son, or by father for son, to which, instead of old Drury Lane, the Russians would be brought for a second London visit next year. But why didn't Sir Joseph buy the London Opera House when it was on the market and so save himself much trouble and some expense?

Covent Garden's special season of German opera will begin on February 2 and last until March 7. "Parsifal," of course, will be the outstanding feature and for the production Herr Wirk, of Munich, who has had a hand in sixty-four performances of the work at Bayreuth, has been engaged as stage manager.

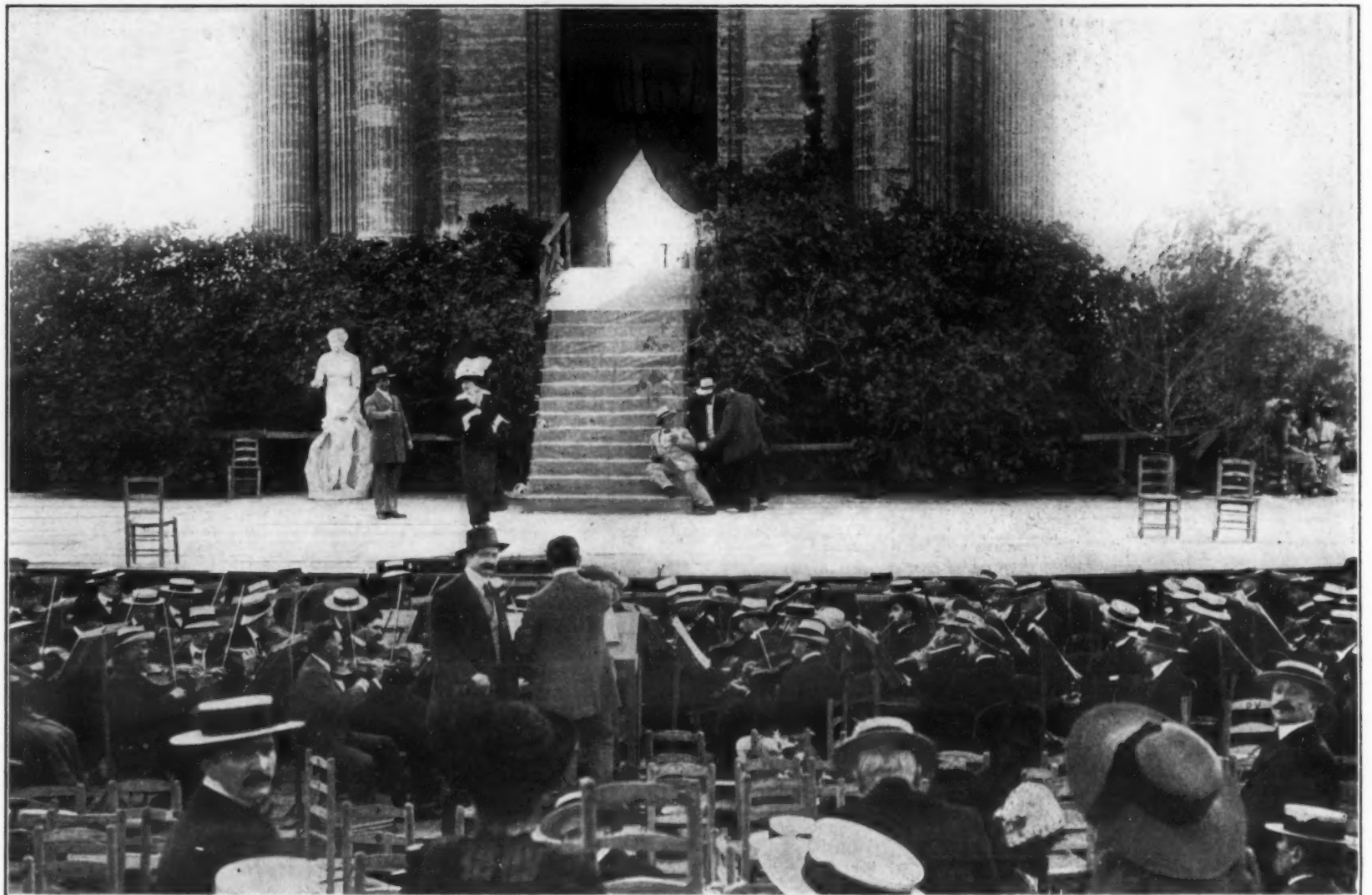
The Roze season beginning on November 1 should be a success if unusually solid financial backing can effect that desired issue. In addition to the production of his own opera, "Joan of Arc," the essential *raison d'être* of the season, the composer-impresario has arranged thus far to give also "Lohengrin," "Tristan," "Carmen" and "Faust," all in English. Hermann Klein, still well remembered in New York, has made a new English translation of "Carmen," which Mr. Roze will use.

For his chorus of 100 the impresario has had plenty of material to choose from, as up to the first of this month, when he left London for a vacation, he had tested 1,100 applicants, representing all parts of England. It is to be hoped he has less reason

to feel discouraged than the chorus master at Daly's Theater, London, who, after hearing several thousands of would-be choristers for comic opera productions, asserts that not one in two hundred of them had any justification for aspiring to any position in a musical production. Then of

he spent many years as a farmer in this country. While in Florida he "illustrated in music many strange stories." Now, as the announcement is made that a new work of his for orchestra, with a choral finale called "The Song of the High Hills" is to have its first performance during the new season in London it is also made known that his "Lebens-Messe" will be given in Paris, Vienna, Milan, London, Aix-la-Chapelle and Lübeck.

This "Mass of Life" is not a new work. It is at least five years old. But no complete performance of it was ever given before last Winter, when, in Munich, it achieved a noteworthy success. The text, glorifying "the gay science of the joy in existence," consists of words cleverly strung together from Nietzsche's "Also sprach Zarathustra," and so Dr. Edgar Isstel, the Munich critic, in reviewing that performance for the *Monthly Musical Record*, used this "Thus spake Zarathustra" quotation: "I am God's spokesman against



An Open-Air Rehearsal of "Aphrodite" at Montpellier, France—Camille Erlanger, the Composer, at the Left of the Conductor's Stand; Marthe Chenal on the Stage

2,000 young women who applied at the Adelphi Theater at this year's voice trials hardly enough could be accepted to fill even the few vacancies in the touring company and in the town company for the next Autumn production.

Among the Adelphi's applicants was a country curate. He wanted to begin a stage career as a chorus man. "The country is very, very quiet," he told the chorus master, "and now that the theater has improved so much I feel that I could adopt the career without loss of dignity." He had brought his hymn-book with him and he sang "There Is a Green Hill Far Away." One verse disqualified him beyond all hope and the manager, as the *London Musical Observer* tells the story, signified that it was enough. The curate, however, gently but firmly sang on. He succeeded in getting through three verses before they conducted him, in their turn, gently but equally firmly out into the sunny street.

THUS Feodor Chaliapine, the Russian basso, who as yet has never sung Wagnerian rôles: "When I sing Wagner it will be in an anti-traditional way, for art seems to me a perpetual conflict between tradition and living ideas, and I am on the side of ideas. Moussorgsky's music appeals to me most of all, for you always feel the Russian peasants' natural song in it, and I am first of all a man of the people."

IN Frederick—or, as he is frequently called, Fritz—Delius Americans should feel a peculiar interest, for, although he was born in England, of German parentage,

the devil; but he is the spirit of heaviness." Then he asked, "Is it not cruel irony that the composer of the 'Mass of Life' should succumb to this very 'devil'?" In honor of Zarathustra lively dance-songs were to be poised on light feet, but Delius weighs down the light-winged dancers with the leaden weight of his polyphonic orchestra.

"Yes, this 'spirit of heaviness' is the very devil to which modern composers appear to fall victims almost beyond recovery. And yet Delius has distinct personality and it would be sad if it were to sink in this general German swamp of iniquity."

"This cosmopolitan, now living in France, is not one of the everyday composers; his landscape tone-pictures are genuinely characteristic and unadulterated. At first he was neither 'scholar' nor 'school friend'; he acquired almost entirely by himself his little bit of technique, and he stands hard by the border-line of dilettanteism. Yet nowadays, when every one has learned and read so much, that is almost an advantage. Anyhow, a child of Nature like Delius is far better than a score of learned yet impotent professors."

"Delius will really have to make good his deficiency in knowledge by a *plus* in ideas, which indeed are lacking. He often succeeds wonderfully well in colored mood music; and there are lyrical episodes, genuine immaterial farmer-dreams, of which one willingly dreams afterwards, but concrete musical ideas, inventive power, design—alas! these are sadly wanting. It is—may the 'tasteful' comparison be excused—as if some one at a banquet were to put before us only sauce and no joint. Lack of musical ideas is the prevailing musical disease at the present day."

DURING the recent opera season in London Queen Alexandra had an electro-telephone fitted up in her residence, Marlborough House, and connected with Covent Garden Theater, so that she could hear the music of some of the performances without leaving her house. "The Jewels of the Madonna" was one of the operas she heard in this way.

MUCH has been written about Lili Boulanger, this year's nineteen-year-old winner of the Grand Prix de Rome, but Arthur Pougin, in *Le Ménestrel*, adds some interesting data concerning her antecedents that may strengthen arguments in favor of heredity and environment, and incidentally mental maturity in the children of elderly parents.

The grandfather of Lili Boulanger and her gifted sister Nadia was Frédéric Boulanger, who, born in 1777, was one of the first pupils of the Paris Conservatoire,

where he distinguished himself as a 'cellist and also became for a time a member of the faculty of the vocal department. The woman he married was Marie Julienne Halligner, also a Conservatoire pupil, who under her married name became one of the stars at the Opéra Comique and had a long and distinguished career.

Their son, Henri Boulanger, born in 1815, also entered the Conservatoire, where he became a pupil of Halévy and Lesueur. When in 1835 he won the Grand Prix de Rome he did so at his first attempt without having won any distinctions previously, even as his younger daughter has done now seventy-eight years afterward. His death in 1900 followed a career of nearly thirty years as professor of singing at the Conservatoire and composer of varying success for the stage. Both of his talented daughters were born when he was already over seventy.

DEGREES are dear to the heart of English musicians. A speaker at a recent meeting of the Incorporated Society of Musicians tabulated this list of diplomas that has been issued by "the recognized bodies":

The Royal College of Organists has granted diplomas to 1,300 fellows and 2,500 associates.

The Royal Academy of Music has created 5,634 licentiates, 4,723 of whom passed the examination qualifying them as teachers.

The Royal College of Music has enrolled 2,595 associates, of whom 1,577 passed the teachers' examination.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

The Incorporated Society of Musicians has about 2,000 members, including some graduates listed under the other headings. Then there are about 1,000 other "graduates of music" practising as professional musicians.

But, in the name of the real spirit of music, too often stifled under a thick crust of outward and visible labels, the question presents itself, how much the better are all these degreed people, and how much farther on is the cause of music in England, for the accumulated yards of letters trailing after their names?

THESE are the tribute verses written for the monument at the grave of the late Samuel Coleridge-Taylor by Alfred Noyes, one of the past year's most popular visitors to this country:

Sleep, crowned with fame, fearless of change or time,
Sleep like remembered music in the soul;
Silent, immortal; while our discords climb
To that great chord which shall resolve the whole.

Silent, with Mozart, on that solemn shore:
Secure, where neither waves nor heart can break.
Sleep, till the master of the world once more
Touch the remembered strings and bid thee wake.

MUSIC in restaurants was recently discussed at considerable length in the *Pall Mall Gazette*, the argument against the abuse of music being based on high esthetic grounds. It was contended that the best music being emotional—likewise some of the worst, though this fact was not considered—if the impressions made by it are to be lightly taken they cannot be otherwise than evanescent. If people will not take the trouble to exert attention, be it never so slight, art cannot make any progress.

It follows that as attention is impossible in a restaurant music is there cheapened and degraded, *Musical Opinion* further quotes the argument. "There is a sort of

rhythmical stimulation which is disagreeable to musical persons and does not encourage the development of latent taste in others. John Runciman takes the most sensible view of the matter. He says that if the music is good he must listen to it and neglect his dinner; if the music is bad it makes him so angry that his dinner is spoiled. *Ergo*, no music at all."

DOING away with the orchestra in a theater is described by the *Musical Standard*, published in London, as a startling innovation. While two or three of New York's most popular theaters have won their patrons' gratitude forever—or deserve to have won it, in any case—by eliminating the between-the-acts orchestra, the adoption of so radical a step in England has made Miss Hoemman, the well-known play producer, the object of fresh attention at the moment. Her special sphere of action is the Gaiety Theater, Manchester. Would that more theater managers believed with her that it is "provincial and uncivilized to have a noise between the acts—an expensive noise, too!" "Personally," she adds, "I care so much for good music and am so anxious to give it my full attention when I am listening to it that I object to hearing what is good talked down."

ONE of the new singers at Covent Garden this Summer was Edith Miller, a Canadian contralto long established in London as a concert singer. Two years ago the lure of the opera stage proved to be no longer resistible and she went to Paris to study specifically for it. Her first appearance in her new field was made toward the close of the Covent Garden season in a performance of "Rigoletto," in which she assumed the rôle of Maddalena. Melba was the evening's *Gilda*.

Miss Miller, who now regrets that she did not venture into the domain of opera at the outset of her career, is shortly to be married to Max Colyer-Fergusson, a grandson of Sir James Rankine Fergusson, of Spitalhaugh, Peeblesshire. J. L. H.

HUSS LAKE GEORGE RECITAL

Novel Program by Mr. and Mrs. Huss,
Mr. Vigneti and Miss Payez

LAKE GEORGE, N. Y., Aug. 10.—Mr. and Mrs. Henry Holden Huss, with the assistance of Georges Vigneti and Eleonore Payez, one of Mr. Huss's most gifted artist pupils, gave a very successful subscription recital at the Lake George Country Club on August 9. The program, which was very artistically interpreted, was novel in make-up. It follows:

Leclair, Sonata in D major; Mr. Vigneti, Mr. Huss, Bach, Saint-Saëns, Gavotte; Debussy, "Ballet," Miss Payez, Old German Folksong, "Die Linde im Thal"; Old German Folksong, "Linderlaub"; Tuscan Folksong, "La Colomba"; Calabrian Folksong, "La Scillitana"; Scotch Folksong, "The Piper"; Haynes' Irish Folksong, "The Ould Plaid Shawl"; Mrs. Henry Holden Huss, Jean Jacques Cartier, "La Chasse"; Gossec, Gavotte; Mr. Vigneti and Miss Payez, Schubert, Minuet from op. 78; Raff, Valse Caprice; Mr. Huss, Raimbault de Vaqueiras, "Chant de Trouvère," words and music arranged by Kurt Schindler; Paladilhe, "Le Roitelet"; Holmès, "La Belle du Roi"; Old Irish Folksong, "I'd Roam the World Over"; Willeby, "June Morning"; Mrs. Huss, Debussy, "The Little Shepherd"; Faure, Allegro Vivo, from Sonata in A major; Sarasate, Spanish Dance; Messrs. Vigneti and Huss.

The next recital, which is to be on August 22, will be devoted to Russian, Norwegian, Danish, Hungarian, Polish, English and American music. By especial request the Huss violin sonata will be played.

Frederick Lamb to Manage Boston Opera Artists on Concert Tour

Henry Russell, managing director of the Boston Opera Company, has completed arrangements in Paris whereby Frederick Lamb, of Boston, will take charge of all concerts given by artists of the Boston organization throughout the New England States during the season of 1913-14.

Umberto Sorrentino Sails

BRIDGEPORT, CON., Aug. 12.—Umberto Sorrentino, the Italian tenor, who rescued a child in Long Island Sound recently, has gone abroad from Philadelphia. After visiting Genoa, Florence and Paris, he will return to America September 15 for a ten-day New England tour.

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will be held this year during the month of September at his farm at Vail's Gate, New York. Board can be secured at neighboring farm houses at \$7 per week and up. For terms address him at **Hillbourne Farm, Vail's Gate, Orange County, New York** NEW YORK ADDRESS: 11½ WEST 37th STREET

HELEN KELLER HEARS MUSIC

Catches Vibrations of Violin String by Holding Teeth Against Bridge

PETOSKEY, MICH., Aug. 12.—It is due to Franz Kohler, the violinist, of the Oberlin Conservatory of Music, that Helen Keller, the noted blind, deaf and dumb girl, has heard her first note of music. She caught the vibrations of a violin string through her teeth, held against the bridge of the instrument, and although her ear drums are useless Mr. Kohler declared that the sounds had been communicated to her brain and she had caught the strain.

The first note which he played for Miss Keller was on the E string of his violin. Miss Keller was astonished. She held her teeth firmly against the scroll while Mr. Kohler played strains of Saint-Saëns's "The Swan," using both the high and low registers.

"Like the voices of singing angels," Miss Keller described the sound to Miss Macy, her teacher. Miss Keller was exhausted from the excitement. Miss Macy declared that this was the first musical sound that had reached the brain of Miss Keller.

Influence of Strauss "Domestica" May Make Cradle Songs "Forte"

What havoc the Strauss "Domestica" Symphony may wreak upon the cradle songs of the future is indicated in a supposititious answer given to a hypothetical correspondent by Louis C. Elson in the *Musical Observer*. The advice is as follows: "You have composed a modern slumber song and wish to know the most up-to-date orchestration for this kind of music. Use full orchestra with extra kettle-drum, cymbals, gong, triangle and bass tubas. Since Richard Strauss's baby has appeared in music the cradle-songs have undergone a change."

Women in Jersey Chorus Tremble Like "Aspen Leaves"

There is a chorus of feminine singers in a New Jersey town, says the *Philadelphia Public Ledger*, that calls itself "The Aspens" because of the trembling diffidence of its members.

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KITTY CHEATHAM'S ART CAPTURES ACADEMIC STRONGHOLD OF GERMANY

Sparkle and Elfin Humor of American Disceuse Relished by Sedate, Exacting Audience of University of Berlin Faculty and Students—
Février Comes to Kaiser's Capital for Off Season Première of His "Monna Vanna"—Emmy Destinn Likes America Professionally, But Berlin Appeals to Her More for Private Life

European Bureau of Musical America,
Berlin, Neue Winterfeldtstrasse, 30,
Aug. 1, 1913.

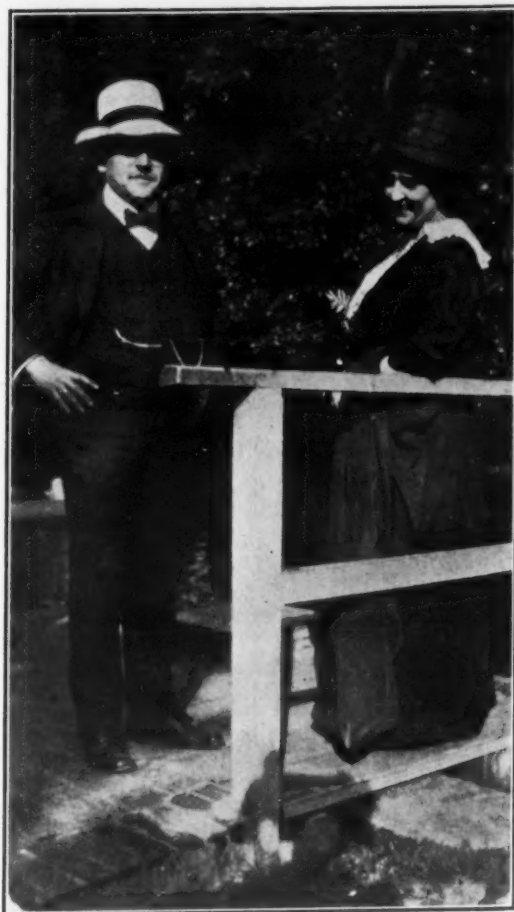
KITTY CHEATHAM has added a new conquest to her already extensive list—that of the students and faculty of the University of Berlin. By her recital on Friday, July 25, in the Royal Academy of Music, the popular and versatile American artist attacked and carried by storm the academic stronghold of the Fatherland, thereby accomplishing a feat that is unique for an American and the significance of which will be readily appreciated by all those who are acquainted with the exacting and sharply critical nature of the German university mind. Each number of her program, which has already been announced, was prefaced by some well-chosen words of explanation, delivered with all the sparkle and elfin humor that Miss Cheatham has at her command.

Naturally there was a goodly sprinkling of Anglo-Saxons, but the German element dominated and the calm, sedate, though keenly expectant, German atmosphere was unmistakable. That occasional "sallies" were missed by some of those present was but inevitable in a foreign land and before a foreign audience, even though it be composed of the flower of the academic world, though it was evident from the rapt and undivided attention with which the artist's every word and gesture were followed that her audience recognized the genuine artist in Miss Cheatham.

Her sly allusions, her strokes of satire and her brilliant flashes of humor called forth ripples of irrepressible laughter among her hearers, nor were her quaint and original negro selections, with their naïveté and deep and touching sentiment and her inimitable children's numbers left unappreciated by those present. Then there were her French songs from Debussy and François Coppée and some Stevenson selections and reminiscences, all of which were listened to with the keenest interest and served to show the depth and range and many-sidedness of Miss Cheatham's gifts, as a recitalist, a philosopher and a genuine and profound student of human nature. With the firm footing that Kitty Cheatham seems to have established in the German capital and among the learned ones of the land, one need have no hesitation in predicting a rapid and sure forward march for her career among the cultured and appreciative German folk.

Not so very long ago a première during the off-season would have been regarded not merely as an unpardonable innovation but as a piece of audacious folly that would bring its own speedy punishment, but we have long since been emancipated from that tradition in Berlin. Henry Février's trip from Paris to Berlin last week would seem to have been well justified, for his latest work, the opera, "Monna Vanna," presented on Saturday, July 26, at the

Schiller Theater, under Director Sachse, was well staged, well sung, well applauded and, considering that the composer is a foreigner and a Frenchman (for whose nation the German profess scant respect in matters musical) fairly well appraised by the press. An eleventh hour notice an-



Kitty Cheatham and Prof. Paskowska,
Head of German Department for
Foreigners at University of Berlin

nounced that the composer had been compelled to abandon his original intention of conducting and that his place would be taken by Conductor Braun.

"Monna Vanna" Mild Success

"Monna Vanna" is hardly calculated to create a stir in the operatic world, in spite of the fame of the text and its compiler. Henry Février, who is obviously a disciple of the modern French school, with leanings toward the Italian, makes no great pretence at originality in thematic formation or in structure. His work possesses color and there is no lack of fire, though it must be conceded that the dramatic is less his field than the lyric. His instrumentation is cleverly and judiciously arranged, without too pronounced elaboration, and his climaxes are throughout well defined and convincing. In the duet in the second act between *Monna Vanna* and *Prinzivalli* the composer has given a fine example of melodic power, grace and smoothness into which is instilled much of the warmth of the Italian love theme and its intensely vigorous action. For some

unexplained reason the opera departs from the original Maeterlinck text by including a fourth act in which the lovers are enabled to effect their escape together.

The principal rôles were filled by Adolf Permarn, baritone, as *Guido Colonna*; Otto Fanger, tenor, as *Prinzivalli*, and Mimi Poensgen in the title rôle, a trio that sang in the main with taste and judgment and displayed undeniable histrionic skill. The chorus gave evidence of rigorous training, but could have dispensed with some of its stiffness and restraint. Conductor Braun's reading of the score was marked by sound judgment and discretion, but his skill is worthy of a more responsive and more versatile orchestra. The hearty and prolonged applause at the close was shared by principals, director and composer.

More light on America! In this morning's issue of the redoubtable *Lokal Anzeiger*, a journal, by the way, which displays a persistent curiosity about our country and an undisguised weakness for returning sopranos, there is a front-page column headed "My American Impressions." A few weeks back the same daily gave opportunity to Frieda Hempel to air her views—this time the same favor is accorded Emmy Destinn.

On the eve of the first of her three "guest" performances in Berlin the popular artist avows her unfeigned joy at being among the people with whom she always feels at home, and professes her predilection for the homely bread and butter of Berlin rather than for the caviar, truffles and oysters which she had gorged abroad.

The Tactful Mr. Gatti

Her admiration for the Metropolitan Opera House as an organization is unbounded and she declares it almost without an equal in Europe. Mr. Gatti-Casazza comes in for a panegyric—he is the thorough artist and the thorough manager. The prima donna, she admits, is no easy thing to control and last season Mr. Gatti-Casazza was burdened with no fewer than seven of the specimens, each one of whom worried him with her own individual complaints, desires and moods; but he turned a deaf ear to none—always answered "yes" and remained the perfect gentleman. Miss Destinn refused to alter her opinion even when she, or they, afterward discovered that the suave and polished impresario had arranged things to turn out as he himself wished them.

The Americans' disregard for the dollar is referred to—an instance being quoted of the Metropolitan Company's lightning trip to Atlanta which cost many thousand dollars, without raising a murmur. Then there is the cosmopolitanism of America, where a foreigner can always feel at home on account of the number of acquaintances to be met with. Miss Destinn relates that she once met Weingartner at Boston and she takes occasion to refer to his fame and popularity on the other side—and how he would be even more welcome were he only an American!

America appeals to her professionally, but for private life Berlin attracts her more. In America there seems to be unlimited means for artistic productions and the scenery, decorations, orchestra and ensemble are of the best, and thus there is a powerful spur to give of one's best. Miss Destinn then deplores the doubtful advantages of popularity and publicity—especially when pseudo and unscrupulous creditors present all kinds of preposterous and unheard-of claims, but accepts her fate resignedly as the curse of being in the limelight. As soon as her three "guest" performances are over Miss Destinn declares she will rusticate and catch fish—big, fat, luscious specimens that taste almost as good as music.

Baltic Ozone for MacLennans

Francis MacLennan and his wife Florence Easton, whose approaching severance from the Berlin Royal Opera will leave a serious gap, are with their children fortifying themselves with sun and ozone on the Baltic, in preparation for their coming season at Hamburg. Mr. MacLennan's first appearance there will be on August 31 as *Siegfried* in the first performance of "Die Walküre," while Miss Easton starts off as *Aida* on the following night. It will be

remembered that the MacLennans have been associated with the Royal Institution in Berlin for some six years now and Mr. MacLennan holds the distinction of having been the first American to sing *Tristan* on the German operatic stage. The popular and talented pair sing their farewell performance in "Butterfly" on August 27 in Berlin.

Another American artist who is seeking the soothing influence of the sea is Kathleen Howard, who has taken a villa on the coast of Normandy for August, where she will devote some of her time to preparing her repertoire into English, in view of her coming engagement at the Century Opera in New York. This makes the fourth language in which this artist has learned new rôles.

Percy Richards, the basso whose success in Italy was recently chronicled,



Francis MacLennan and His Wife,
Florence Easton, with Their Children
at a Beach Chair, Swinemünde, on
the Baltic

continues to bask in the favor of the Italian press and arouses the enthusiasm of his auditors. One journal, commenting on his success in such operas as "Norma," "I Puritani" and "Lucia," styles him the "hero of the season."

The following is a typical specimen of the choice morsels that are to be had by the average Berliner who has an evening free: The program for the Richard Wagner Evening with the Blüthner Orchestra will include: "Entrance of the Guests to the Wartburg"; "Song of the Rhine Daughters," from "Götterdämmerung"; Phantasy, from "Walküre"; Overture to the third act of "Lohengrin"; an "Album Leaf"; the "Venusberg" Bacchanale, from "Tannhäuser"; Overture and "Isolde's Death Scene" from "Tristan und Isolde"; "Siegfried's Rhine Journey," from "Götterdämmerung" and the Overture to the "Flying Dutchman"—and all this for thirty pfennige, or seven cents. F. J. T.

Zoe Fulton Favors American Songs

Zoe Fulton, contralto, who will concertize next season under the direction of Marc Lagen, is having her Summer vacation in Ohio. During this time she will prepare a number of American songs for her programs for the coming season. Among these will be Cadman's group of Greek songs to Odysseus. These songs, with other American works, will be presented for the first time by Miss Fulton in a forthcoming recital in Newark, Ohio, with the assistance of Oley Speaks, who will sing his own songs, and Carl Bernthaler, director of the Pittsburgh Festival Orchestra.

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FROM "MUSICAL AMERICA" READERS

Brass Bands, Here and Abroad

To the Editor of MUSICAL AMERICA:

Through the seeming misunderstanding of "Mephisto's" reference to the military bands of Italy in your issue of July 12, Dr. A. S. McCormick took occasion to score him and to make several erroneous statements and comparisons regarding American and other bands.

He says he "can see no reason for or benefit from wasting each week of a page for the meanderings of 'Mephisto,'" for "he is continually at loggerheads with somebody." Let me inquire if any man who thinks deeply and for himself and is fearless in expressing his conviction is not continually at loggerheads with somebody? Wagner was very much at loggerheads with "somebody" because nearly "everybody" was unable to appreciate his work. Need I mention others?

"Mephisto" stated that "the military bands of Italy are, as a rule, so far below those in this country they are not to be mentioned in the same breath." After hearing many of the Royal Italian Bands playing in this country I can scarcely question his statement.

But Dr. McCormick proceeds to question whether "Mephisto" has heard "the bands of Creatore, Ellery or Vessela in the U. S. A." 'Tis passing strange that he should regard "the military bands of Italy" and the "Italian bands in the U. S. A." as one and the same.

I have heard the bands of Ellery and Creatore at various times, and what with their limited libraries, blaring brasses, sharp, biting staccatos and considerable lack of pure tonal quality, they are not comparable with the bands of Sousa, Innes, Conway, Edouarde, Pryor, Hand and other bands in this country under the direction of Americans.

His presumptuous statement that "aside from these three Italian bands there are only eight other first-class bands in this country" is really laughable. The cities of Boston, Philadelphia, Chicago, San Francisco, Minneapolis, and even Long Beach (Cal.) have municipal bands which are much superior to some of those he mentioned.

All of our best bands include Italians among their best players. Pryor's euphonium soloist and assistant conductor is an Italian. Sousa's euphonium soloist is an Italian. Many others could be mentioned. The fact that they are engaged by these American bandmasters is evidence of their being first-class artists. I notice that these same Italian musicians never play with the "Italian bands."

The English Guards Bands and the Garde Republicane Band of France are the finest military bands (bands having military duties in addition to concert work) in the world. But as for strictly concert bands, America has the very best. Mr. Sousa's organization is the world's most famous and popular band and is admitted

by the best European bandmen to be the world's best.

One writer asserted that the Italian bands were directed by a "maestro" and not by a drum player, as is often the case in this country. I would like a few specific instances of drummer-directors. I have heard the band of Creatore in a fortissimo passage when the blatant trombones and trumpets overpowered and fairly throttled the remainder of the band 'til it gasped for breath. And to see the "maestro" rend the air with wild gesticulations while the Eb clarinet player was performing an unaccompanied cadenza—O earth! O Apollo! What sublime art!

Another writer whose national loyalty was aroused stated that "in Italy a band was a well-organized body of instrumentalists, and not merely a great drum and a cornet, as is seen in this country." He evidently obtained his idea of American bands from hearing some Bowery bar-room organization. I would kindly inform him that such organizations are of European origin and not an American product.

I have known many foreign musicians boldly to state that there was no American music except ragtime and popular songs. They would cast their eyes heavenward and assure you that Europe was not only the birthplace but also the final abiding place of music. As the skunk sitting on the fence said, after the gasoline automobile had passed: "What's the use?" With some, ignorance still is bliss.

More power to the pen of "Mephisto!" Respectfully,

V. J. GRABEL,
State Industrial College, Lansing, Mich.

Roman Catholics Versus "America"

To the Editor of MUSICAL AMERICA:

An unsigned Buffalo letter which appeared in your issue of August 9 furnishes a legion of readers with the astounding information that the German Catholic Central Verein at its convention in that city, August 5, voted that "The hymn 'America' is an imposition upon the American public"; also that "It is un-American and reminiscent of witch-burning and blue laws," etc. Mr. Prodochi, who offered the resolution, may be a second Columbus or a second "Solomon come to judgment," but he may as well "bark at the moon" with the expectation of getting recognition by a wink of the eye from the man therein on thereon as to kick or raise his Ebenezer against "America," our national hymn.

It has stood the test for many years (since 1835) and established itself unshakably in the heads and hearts of the American people. It does not need a champion or crutch to lean upon. It is old enough and strong enough to "go alone." But he says, "'America' was written by a Protestant."

What a pity! *Mirabile dictu!* The Rev. Dr. Smith, author of the hymn, saw fit to speak of the "Pilgrims' pride" in connection with religious liberty, which we now enjoy.

True, the Pilgrims and Puritans were intolerant, aggressive and abusive toward those who disagreed with them in religious matters, but they came honestly by their dogged intolerance.

Your correspondent does not like the tune—"America"—for our national hymn, because it is "the British national air" and sung to "God Save the King." He infers that it belongs to Great Britain because they have appropriated it. But because the British Museum, London, has the mummy of a prominent citizen or Pharaoh of Egypt, does that prove that it was a product of England?

Your correspondent appears to be lame on the history of the air we call "America." The following are its wanderings so far as I am able to gather data:

It first appeared in Geneva (1603), and was sung to the national hymn "Ce qu'e l'Aino." Four years later (1607) it first entered England and was sung to the (doggerel) hymn of "God Save the King" in honor of James I. Inasmuch as Germany, Denmark and Switzerland have used the air, and no one can lay claim to its origin, methinks Uncle Sam has an inalienable right to use it for such a noble and glorious purpose as to waft the patriotic sentiment of "My country, 'tis of thee," throughout the nation.

H. S. PERKINS.
1854 Monroe St., Chicago.
August 15, 1913.

Mr. Humiston to Mr. Brandes

To the Editor of MUSICAL AMERICA:

I wish to thank Mr. Brandes for his illuminating letter on the subject of Sibelius's Fourth Symphony. If Mr. Brandes is a Finn, and his name suggests it, perhaps that gives him an insight into the symphony under discussion that is denied me, an American with American ancestors on both sides back to pre-revolutionary days. I admit that I did not hear the single performance of the work vouchsafed to New York, but I did make a careful and detailed study of the score. I have high regard for Mr. Farwell's judgment, and I make not the slightest claim to infallibility on my own account, and am very glad to hear the other side. But I notice Mr. Brandes *does* admit that I have plenty of good company in my opinion.

WILLIAM HENRY HUMISTON.
New York, Aug. 15, 1913.

How "Musical America" Impressed an American Traveler in Europe

To the Editor of MUSICAL AMERICA:

Will you allow one of your subscribers who has acquired the MUSICAL AMERICA habit to record the fact that he has seen many places, more pictures and still more curiosities in an active travel of some weeks, but that nothing has caught his eye that gave him a more delightful reminder of home than the copy of your most excellent journal in the reading room of this beautiful hotel.

If it were a pictorial publication instead of the best musical paper in any language he would take up the gauntlet thrown down by "Mephisto" in this recent issue—but why add to the troubles of that much perturbed individual when everyone knows that not even a wooden musical bait is necessary when he goes fishing.

CARTER S. COLE, M.D.
Hotel Bellevue, Dresden, Aug. 6, 1913.

The Opinion of Percy Richards (Lieutenant)

To the Editor of MUSICAL AMERICA:

Bluff! Bluff! American bluff! Either your "Mephisto" always only jokes or he has lost his mind, and Mr. The Editor also.

Latest news: "American voices are the finest in the world." Poor Italy, poor Spain, poor Russia, poor Sweden! You can all go and sleep now. When only (after 10-20 years) Caruso, Titta Ruffo, Chaliapine, Bonci, Barrientos, Tetrassini, Lucrezia Bori, etc., etc., have been shaken off, then "the finest voices of the world" will finally be acknowledged. Pity indeed they have not been found before to delight the audiences of Italy, Sweden, etc. Our Jenny Lind and Christine Nilsson are, of course, rare exceptions. Perhaps they had some American blood in their veins?

Why have you not found the jewel of the American voices before Mr. Edison brought his "microscope"? "Mephisto's" "musings" are really too amusing.

Yours truly,
PERCY RICHARDS, Lieutenant
Milan, via Alberto da Guisano 20.

P. S.—Of course, Mr. Aborn only found "singers with much money but no talent" if he goes to London (!) to find them. Here in Italy it is the contrary. But no real good singer would risk his voice singing in that language (English).



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RUSH OF AMERICAN PUPILS ROBS PARIS TEACHERS OF SUMMER REST

"American Visitors Have Completely Changed Habits of Parisian Musical World," Testifies Delma-Heidé, Critic and Pedagogue—Charles W. Clark Another Musician to Lose His Vacation Owing to Invasion from United States—Alice Nielsen As a Prospective Spanish Dancer?

Bureau of Musical America,
No. 5 Villa Niel XVII,
Paris, August 6, 1913.

TO one who knows Paris well it is manifest that Americans have, of late years, completely transformed the custom of this city, and this change is probably more apparent in musical circles owing to the large number of American students who come here for tuition. Views of particular interest to our compatriots were expressed on this subject to the correspondent of MUSICAL AMERICA the other day by Mr. Delma-Heidé, the prominent music critic and *maestro di bel canto*. He is one of the most popular figures of the American colony of this city, and his long experience here adds special weight to his opinion.

"American visitors have completely changed the habits of Parisians and the very aspect of the city in the last few years," he said. "Until recently there was



Edna M. Wilcox, a San Francisco Pupil of Alfred Baehrens

an unwritten code of social ethics which prescribed that any one who was anybody in Parisian life should leave the city immediately after the *Grand Prix*, the great annual horse race which usually takes place in the latter part of June. But our compatriots have changed all this.

"They come abroad toward the end of June and remain all Summer. As these visitors comprise many of interesting personalities in the world of arts, music and society, Parisian hostesses have grown accustomed to prolong their stay in the city and musical entertainment now lasts well into the Summer.

"The sufferers—and beneficiaries also—

of this state of affairs are the music teacher and the singing teacher, whose pupils are largely recruited among Americans. They have been obliged to modify their habits and to forego the well-earned Summer vacation to which they had grown accustomed.

"Paris is full just now of American operatic and concert singers," added this pedagogue, "coaching on repertoire, and of American singing teachers, who also come here to learn, although dressmakers, milliners or simply 'a rest' are the reasons openly given for their annual visit to Paris."

Mr. Delma-Heidé, who has partly renounced his literary activities in order to devote more time to teaching the art of *bel canto*, is a recognized authority on tone production. Before coming abroad to live he was for six years singing teacher at the New York Conservatory of Music. He was also president of the New York State Music Teachers' Association. He taught singing for six years in Rome and Milan, Italy, before coming to Paris, where he has lived nearly ten years. His work as a teacher of singing received official recognition from the French government, who awarded him the much-coveted title of Officer of Public Instruction.

Speaking of "Method" Mr. Delma-Heidé pursued: "My plan with each pupil is first of all to place myself in the position of that pupil, thoroughly grasp what knowledge he has assimilated from other sources and train him in accordance with what he already knows, that is to say, adapting the pupil to the method rather than the method to the pupil.

Voices Like Orchestra Instruments

"The natural voice is the thing that counts in my estimation, and from the beginning I insist on purity of tone and, as far as possible, on *bel canto* quality. I consider there is no reason for any one to have to sing out of his or her compass, the timbre or quality of voice being of more importance than the range. There are as many different voices as there are instruments in the orchestra, although modern classification does not admit of this, the tone of each voice is always comparable to an orchestral instrument."

In speaking of musical matters Mr. Delma-Heidé is fond of resorting to the orchestra for a simile. It was in the orchestra, in fact, and he has this in common with many other great musicians and singers—that he gained the first elements of the musical knowledge on which he bases his teachings. He was a violin prodigy, as a child, and played every instrument in the orchestra with the exception of the double bass and the bass tuba before he was seventeen. From early childhood he was the vocal pupil of a famous mother and for many years he was a church choir boy. He has combined his musical knowledge with an exhaustive study of the methods of the greatest singers, many of whom he has known personally during his long career as music critic and vocal teacher.

His artistic studio, near the Champs-Elysées, is replete with souvenirs from world celebrities. It is a temple of music where well-known music lovers are wont to foregather.

Among his peculiar experiences and one which should well serve as a warning to



Alice Nielsen, the American Soprano, and Her Niece, Mary, at Foot of Gounod's Monument in the Parc Monceau, Paris

pupils whose inability to judge a capable teacher often results in the ruin of a good natural voice, was the following:

Vibrato by Book Pressure

"A pupil who is giving me plenty of hard work at present," he said, "is a lady who until recently studied singing under a professor at the Conservatoire—with disastrous results. 'She has really a beautiful voice, but was told by her late instructor that in order to touch the hearts of her audience she must cultivate a vibrato. In order to achieve this, therefore, she was taught to sing with the narrow edge of a large book pressed against the diaphragm, the other end of the volume being placed against a wall, piano, or other hard substance. The vibrato, in reality a frightful tremolo, duly developed and reached an abnormal degree. I had almost despaired of eliminating it, but by means of long and patient rhythmic breathing exercises, on *Yogi* principles, with the use of certain vowel combinations, the pupil is gradually losing the unpleasant quality of her voice and will yet make a good singer."

Charles W. Clark has literally been forced to give up the idea of a vacation this Summer because of the concerted action of his pupils. His plans were to rest during the months of August and September, but the arrival of numerous artists who had heard that Mr. Clark was to be in the concert field in America during the entire Winter and Spring and that there was a small possibility of securing lessons from him during that time have simply stormed his Paris studio with requests for lessons. Consequently he will teach up to the first of October.

Charles W. Clark's American Tour

After the first of October until he opens his tour in America, on November 3, he will simply relax, rest and read (and mo-

tor), for when he arrives in America he will enter on the most extensive engagement of his career. Agents from all over the country have been writing to Mr. Clark's representative, the Redpath Musical Bureau, for more time, and the concert tour which was to have been eighty concerts will considerably exceed that amount.

"I am looking forward to my concert tour in America this year with great interest," declares Mr. Clark. "It is always a joy to get home and I would rather sing to the American public than to any other in the world. However, when I have such an unusual number of artists as I have this Summer I believe that I enjoy teaching almost as much as I do appearing before the public. America is contributing a generous share toward the combined product of the musical world these days. The voices she produces are equal to the best anywhere and your singers are now learning the value of making haste slowly.

Month of Teaching in America

Owing to the numerous requests for lessons from artists in the United States during the time that Mr. Clark will be in America arrangements have been made with the Redpath Bureau for the baritone to teach in the United States during the month of December and the first week in January.

Alice Nielsen has been staying at the Hotel Mercédès with her sister-in-law and her little niece Mary. Dressmakers and milliners have been the excuse for visiting Paris during the warm month of August, but there is another reason which may have something to do with Miss Nielsen's artistic season in America. She was most anxious to rediscover a dance hall where she had gone with friends during one of her previous visits, *La Feria*, where Spanish dances are a specialty. Her visits there during her stay in this city have been frequent and would indicate her intention of showing her compatriots before long what she can do as a Spanish dancer. Miss Nielsen will give ten performances next season with the Boston Opera Company.

Friends in San Francisco will be interested to learn that Edna Willcox, a prominent singer, pianist and teacher of that city, has sung with much success in Paris salons this Summer. She is studying singing here with Alfred Baehrens and declares herself delighted with his teaching. She is gifted with a lyric soprano voice of rare quality and her great musicianship in other branches makes her an accomplished singer. She is a member of that "beehive" of American music students which, under the guidance of Mrs. George H. Houghton of New York, has become even better than a home to many American girls in this city. D. L. B.

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New York, August 23, 1913

THE OPERATIC SITUATION IN NEW YORK

The approaching New York opera season is bound under any circumstances to be of the utmost importance in the musical annals of the city. It will undoubtedly solve several questions that have for some time hung disquietingly in the balance and set various doubts and conjectures at rest in one way or another. Just at present popular sentiment is considerably unsettled on many of the points involved in the elaborate schemes.

Is the demand for opera in English such as to warrant a company like the Century organization? Or is the public so desirous of hearing opera that an establishment whose scale of prices is in easier reach of the popular purse has become an urgent necessity? Is New York more capable and more willing to support two opera houses now than it used to be, and will it even be willing to supply the patronage necessary to provide motor power for three? Are people willing and anxious to scatter their interests, as it were, and to seek out one particular locality in which to relish their German and Italian opera, another for their French and a third for their English?

One might continue this list of queries indefinitely were not the process plainly unprofitable. The opinions of a few hundred count for little in such an instance. One can at best only hazard conjectures, await the advent of the season and then settle down and mark the impulses that sway the public. No one seems ever to have determined conclusively whether this city is at heart kindly disposed to the idea of several opera houses or not. It has had plenty of opportunity, some might think, to find out.

Time and again have two such establishments run simultaneously for a longer or a shorter time, though eventually one has invariably given way to the other. During the days of the Manhattan it was repeatedly asserted that New York had vindicated its right to possess two opera houses. Then after a checkered career of four years the institution closed its doors. The financial odds opposed to Hammerstein were overwhelming. His public support did not suffice to permit him to retaliate in kind.

The failure of public response may be attributed in such a case to two things—either to popular indifference to opera as such or to inadequate performances. While the representations at the Manhattan Opera House were not always impeccable (nor, for that matter, are those at the Metropolitan), they were generally of as

high an order of merit as those in most of the leading foreign houses. The inference is, therefore, obvious. Of course, the public was far from flagrantly negligent, but it became evident after a time that with the two houses in such relentless opposition something was bound to give way somewhere.

It may be that three years of comparative tranquility have served to dim the memory of these facts in the minds of the parties now concerned in the projects for multiplying anew the operatic activities of New York. It may be that they have come to entertain the belief that the demand for opera has increased to the point of justifying the copious supply they are now preparing. At all events, the latter assumption is a perilous one. Unquestionably, the musical demands of America in all forms increase from year to year. But the insistence laid upon this fact is dangerously liable to exaggeration. Our boasts of advancing musical culture are sometimes prone to be out of sensible proportion to the precise measure of such advancement. Investigation would in all probability disclose the fact that the supposed clamor for opera is not at all as intense and uncompromising as various individuals proclaim it to be. The average American still regards opera as something out of the ordinary, something to be taken in small doses, something which must be regarded in a totally different light from the ordinary theatrical entertainment. Regardless of his ability to differentiate skillfully between a good and bad performance of it his attitude toward opera is radically different from that maintained by Germans or Italians. It is never as profoundly serious a matter with him as with the foreigner.

About a year ago a play was performed in New York in which a character made some observation in regard to operatic performances calculated to show his cynical contempt and indifference to such. The audience greeted the line with shouts of delighted laughter, enthusiastic applause and every sign of undivided approbation. This audience was a cultured and representative one. The circumstance was a more convincing proof of the prevailing popular sentiment toward opera *per se* than a dozen theoretical discourses on the musical upliftment of the country. It may have been humiliating, but it rang unpleasantly true.

Those who are so zealous in their preachment of the enormous demand for opera and who surmise that only lower prices are needed to lure the hitherto untutored masses to the opera house have too narrow a viewpoint. They have so surrounded themselves with interests and influences specifically musical as to have forfeited to a great extent their proper sense of perspective. They should separate themselves for a while from such and not the results.

At all events, the coming season, with its multiplicity of operatic offerings, should bring about interesting and invaluable revelations.

THE INSULT TO MME. FREMSTAD

Only narrow-mindedness and a despicable type of spitefulness could have prompted the insulting criticism printed in a Munich paper last week with reference to Olive Fremstad's performance of *Isolde* at the Prinz Regenten Theater in that city. It demonstrated more convincingly than columns of dissertation and argument the contemptuous attitude assumed in certain quarters in Germany in regard to things American. Jealousy of the pettiest kind is undoubtedly at the bottom of it all, and as Mme. Fremstad is an artist held in the highest esteem here, the opportunity to emphasize their scorn of American artistic judgment was avidly seized upon by certain shallow-pated Bavarians.

With all their pretensions to exceptional discrimination in musical matters the Germans do not scruple on occasion to allow baser emotions to play havoc with their sense of critical courtesy. More or less instinctively they feel in America a rival. And they seek to allay the unpleasant sensation by assuming a manner of arrogant intolerance. It impresses the unthinking and lays the unction of extreme self-sufficiency to their own souls.

To defend the work of the great American soprano is, of course, quite unnecessary. Her Wagnerian impersonations, imbued as they are with the quintessence of the true Wagnerian spirit, stand high among the grandest achievements ever witnessed on the operatic stage. They are vocally opulent, emotionally overpowering and plastically superb. Germany annually applauds *Brünnhilde* and *Isolde* who are unworthy to be mentioned in the same breath with Mme. Fremstad.

Americans in Munich have done well to boycott the festival as far as possible in view of the present insult. It is upon them, after all, that the annual German music festivals depend for support. The present instance of German small-mindedness is not altogether without precedent. Why should a nation that for half a century hounded, tormented and persecuted its greatest dramatic composer in a way that future generations will find it hard to believe, be expected to behave very differently toward his greatest interpreters?

PERSONALITIES



Mr. Rumford with Valuable Luggage

Being accustomed to the sedate British system of luggage transportation, Clara Butt and Kennerley Rumford found a constant interest in the rough-shod methods of the American "baggage smasher" while on their tour of this country. Accordingly this musical family took occasion to handle the implements of the "baggage smasher's" trade, in the course of which they were photographed, as shown above, with Mr. Rumford as the baggage man and his family forming an exceptionally precious consignment of luggage.

Neumann—F. Wright Neumann, the impresario, has been staying at Bad Kissingen with his family.

Longone—With his wife, Carolina White, Paul Longone, the conductor, has visited Aix les Bains.

Mühlmann—Adolf Mühlmann, director of the vocal department of the Chicago Musical College, has been at Reichenhall, Bavaria.

Loeffler—Emma Loeffler, the dramatic soprano, is enrolled among the campers at Lake Brant, Point of Pines, in the Adirondacks.

Beecham—Thomas Beecham, the English impresario, has been formally taken into the business of his father, Sir Joseph Beecham, the millionaire pill manufacturer.

Carré—Marguerite Carré, wife of the director of the Opéra Comique, Paris, and the leading star at that theater, has recently hit upon a good "press story." She announces her intention of qualifying as a Red Cross nurse.

Kahn—Otto H. Kahn, chairman of the Metropolitan Opera's board of directors, is having plans drawn by C. P. H. Gilbert for a new million-dollar residence at the northeast corner of Fifth avenue and Ninety-first street, New York. It is opposite the residence of Andrew Carnegie.

Harris—George Harris, Jr., the American tenor, sang recently at the Paris home of Mrs. Edward B. Thayer, offering songs by Moussorgsky, Hugo Wolf and Grieg, and some troubadour songs of the twelfth century. Among those present were another American tenor, Reed Miller, and his wife, Nevada Vanderveer, the contralto.

Parlow—A nonchalance that caused amazement was a characteristic observed in Kathleen Parlow by the New York correspondent of a London paper when he heard the young Canadian violinist in Carnegie Hall as she "stood unaffectedly and bravely before a tremendous audience and executed the most difficult technical feats."

Farrar—When Geraldine Farrar's motor broke down at Pisa during a trip to Milan the American soprano and her mother were compelled to go to Florence. There they met Enrico Caruso and motored out to his villa, where they dined with the tenor, who returned with them to Pisa. The Farrars are to spend a fortnight at Rimini.

Melba—Mme. Melba has always been deeply interested in children, and is fond of conversing with those she encounters on her travels. One day, while standing outside of her private car, she noticed a tiny newsboy shivering in the cold. "How long must you stand here?" she asked. "Until I sell these fifty papers," he answered. "I'll buy them," she said, quickly. And the shivering child, scarcely believing his good fortune, asked, timidly: "Have you got enough money?"

Finck—The insight into gastronomic matters shown by Henry T. Finck, music critic of the New York *Evening Post*, in his recently published book, "Food and Flavor," caused a writer in the New York *Herald* to observe that it is difficult to understand how a man "who has passed a great part of his life in an orchestra chair at the Metropolitan Opera House could have found time to learn so much about culinary art. 'I have a suspicion,' he adds, 'that late in the afternoon he puts on an apron and goes into the kitchen for purposes of research and cookery.'"

THREE MAKERS OF ORCHESTRA MUSIC

Latter-Day Compositions of Weingartner, Hausegger and Delius as Viewed by a Search for Orchestral Novelties

By WILLIAM HENRY HUMISTON

[Fourth in a Series of Articles on Contemporaneous Orchestral Music]

THE expression "*Kapellmeistermusik*," as coined by Wagner to characterize the uninspired compositions of mediocre conductors who were also composers is a happy one, and a permanent addition to the vocabulary of musical terminology, if one may so speak of it.

But of course it does not follow that all conductors compose mediocre music, by any means. Among noteworthy exceptions to this rule, if it is a rule, are two conductors of the very first rank. The fame of one of these men as a composer has far outstripped his reputation as a conductor, in the case of the other his rank as a conductor still outshines his glory as a composer, though his compositions are by no means "*Kapellmeistermusik*." These two men are Richard Strauss and Felix Weingartner. The former, busy with his "*Rosenkavalier*" and "*Ariadne auf Naxos*," has done nothing for orchestra in the last few years, except a "*Festpreludium*" which has just been completed and performed but has not yet been published, and consequently cannot come within the scope of this series of articles. Weingartner, however, has two orchestral works to his credit—a symphony, his third, published in 1911, and an overture, published in 1912.

The new symphony, op. 49, is in E major, and calls for an orchestra of almost Nibelungen size. There are required four flutes, two oboes, an alto oboe and a heckelphone; two ordinary clarinets, a small clarinet and a bass clarinet; three bassoons and a contra-bassoon, six horns, three trumpets and a bass trumpet, with trombones and bass tuba as usual, three kettle-drums, a bass drum, a celesta and two (four if possible) harps; and of course "the usual strings." This giant score necessitates paper two inches higher than the usual folio size of music paper, in order not to have the print too fine—it recalls the score of Liszt's Graner Messe, which is printed in such large type (not engraved) that it requires fully two feet of shelf room; it used to annoy the late Theodore Thomas that he could not get it on his shelf in the usual manner. Another detail in the printing of this and others of Weingartner's scores, however, is really an important one; it concerns the notation of the parts for the transposing instruments. These are all written as non-transposing instruments. It cannot be denied that this makes the score easier to read; on the other hand, as Mr. Mees says, it takes away the distinctive look of, for instance, the horns and clarinets. Mr. Weingartner does not go so far as those recent miniature scores published by Sonzogno and abolish the C clef, at least for the violas. Personally, I should like to see the C clef, in the "alto" variety (the one used by the viola) in use in piano and organ music, as when the left-hand part centers about middle C it becomes necessary either to write many ledger lines or to use an extra staff. But to return to our symphony.

The Weingartner Symphony

After a two-bar prelude in the shape of rapid scales on the woodwind and glissandi on the harp, the first subject enters at once on the cellos, to an accompaniment of first and second violins tremolando on E and G sharp. It is a smooth-flowing theme, melodious and well-adapted for symphonic development. Then the clarinet has a counter theme in dotted eighths and sixteenths, and the movement is under way. Other themes make their appearance and the "working-out" is extremely interesting.

The second movement, *Allegro vivo scherzando*, is introduced by twelve bars in a slower tempo. The treatment, although thoroughly modern, frequently sug-

gests Beethoven, whose symphonies are conducted by Weingartner with wonderful insight. A *meno mosso* brings a sort of "trio," in which a suave and flowing mel-



Frederick Delius, Who "Has Something to Say and Knows How to Say It in an Effective Manner"

ody is introduced on the woodwind and answered on the horns. The "*scherzando*" again, the "*allegro un poco moderato*" of the introduction and a short coda bring the movement to a close.

The third movement is the slow movement. *Adagio, ma non troppo, quasi Andante moderato*, is the composer's tempo mark. Opening with solemn harmonies on the trombones and cellos, carried on by horns, woodwind and the upper strings, the music never loses its solemn, almost devotional character. At *L'istesso tempo, ma un poco più leggiero*, a sort of "drone bass" enters, on lower strings and harp and a melody of folksong character is played by three clarinets. More and more instruments enter, until all except the brass are taking part, the strings on the accompaniment, the woodwind on the melody; this passes into the first theme again, with a counterpoint in the violins. Eventually an organ part enters, and the movement is brought to a conclusion.

The last movement, containing a waltz, and with short themes from "*Die Fledermaus*" used as counterpoint thereto, has on that account a distinctively Viennese swing. Before the waltz begins, however, there is an introduction, "*Allegro moderato*," then an "*Allegro vivace*"—first contra-basses, then the cellos are added, and soon give place to a little quartet for two flutes and two clarinets. Other instruments take up this theme, but soon give place to a pizzicato melody on cellos and basses, accompanied by a frisking figure on the flutes and clarinets. Much development of these themes takes place before the waltz finally appears, flute solo, accompanied by the contra-bass, harp and celesta. Soon, as a matter of course, the violins take up the waltz melody, and all is gay and joyous and the movement ends in this spirit.

The symphony was played in New York on December 28 and 29, 1911, by the Philharmonic Society under Mr. Stransky, its first performances in this country.

The overture, played at the first concert of the Philharmonic Society last season by Mr. Stransky, is known as "*Lustige Overture*." "*A Merry Overture*" is a fair English equivalent, and the work does not belie its title. There is a waltz also in this work, which is quite Viennese and would

The Weber's International Prestige

The strongest evidence of how widespread is the popularity of the Weber, is shown by the great demand for this famous piano abroad. This demand has become so urgent that one of the largest and best equipped factories in all Europe has been erected near London for the manufacture of Weber pianos. Such proof as to the prestige enjoyed by the Weber in Europe, is one of the most striking tributes that could possibly be paid to any piano.

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be very "danceable." An *Allegretto alla marcia* almost suggests a "two-step," and the "*lustige*" quality is never lost sight of for a moment. Even *Con poco di gravità, ma molto giocoso* still keeps up the merry mood, as the latter three words indicate.

Hausegger's Recent Symphony

Another recent symphony of large dimensions is one known as "*Natur Symphonie*," by Siegmund von Hausegger. It is in three movements, the last movement having a choral finale and the motto prefixed to the score is from Goethe:

"Vom Gebirg zu Gebirg
Schwebet der ewige Geist
Ewigen Lebens ahndevoll!"

"From peak to peak
Soars the eternal Spirit;
Presentment of everlasting life!"

The work is for large orchestra, including six horns, a "Bach-trumpet" and an organ. The composer expressly stipulates that a "large concert organ" is necessary. This will of course preclude the possibility of a performance in Carnegie Hall.

The first movement begins in E minor, "*Gehalten und mit Dehnung*" (*Lento e sostenuto*), two horns in unison—the organ enters *piano*—throughout the work the organ part is carefully registered in detail—then a broad melody is heard from the violins and organ in D flat major, later a glissando on the harp diminuendo introduces a theme for flute solo accompanied by the violas divisi and pizzicato, this passes into another theme from the violins, of which much is made during the movement. This whole movement seems to set forth the greatness of Nature, the Nature which includes the starry heavens. Eventually this passes through some Götterdämmerung-like harmonies to the second—"*Langsam und gedehnt*"—an expressive solo for bassoon—"gesangvoll und klagend"

—in C sharp minor, accompanied only by a low C sharp on the double basses. The English horn and other woodwind instruments contribute to the melodic development; after a long digression in D flat major the key returns to C sharp minor and a march-like figure—in 3-4 time, however—enters in harp and contra-basses and four kettle-drums. After five bars of this accompaniment figure a theme appears on two horns (stopped) in consecutive empty fifths (how this would have been shuddered at twenty-five years ago!). Oboes and flutes take up this theme in fifths and finally the entire orchestra. This movement also dies away pianissimo—harp ("wie ein Hauch"), trumpets—pianissimo with mutes—organ; finally, clarinets and lower strings, muted, with a rhythmic figure on the kettle-drums—also "*gedämpft*."

The third "*Satz*" is marked "*sturmisch bewegt*" (*mosso tempestuoso*), and is in E minor again, 3-2 time. A vigorous theme—nothing "invertebrate" about this melody—and a second theme is hinted at in the woodwind and is soon given out by the strings with the bass clarinet. Now the chorus enters in a solemn 4-2 time—"Sehr breit, mit grösster Kraft," the text being the "Proemion" of Goethe beginning with the words "*Im Namen dessen, der sich selbst erschuf*" ("In the name of Him who Himself created"), thus bringing the Symphony to a majestic close. The more I studied this wonderful score, the more I was impressed with the magnificent expression of majesty and sublimity. These are strong words, but none too strong.

Delius a Man with Something to Say

Frederick Delius is said to be such a modest composer that he will not do anything to push his own scores. This is a

[Continued on next page]

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THREE MAKERS OF ORCHESTRA MUSIC

[Continued from page 15]

pity, for Delius has something to say and knows how to say it in an effective manner. Born in Yorkshire in 1863 of German parents, living in Florida a few years of his early manhood, then studying in Leipsic, and since then in France, he must be something of a cosmopolite. An orchestral work, "Appalachia," was brought out by Oscar Fried in Berlin in 1906, and since then the name of Delius, scarcely known before, has become better known. "Appalachia," of course, has reference to the Alleghany and the other mountains of the Appalachian system; another work which brought him into favorable notice was an overture bearing the title "Over the Hills and Far Away." Another was "Paris, a Nocturne"; in this he introduced the street cries of Paris before "Louise" was written, or at least known. Delius was a friend and admirer of Grieg and has even written in the Norwegian idiom incidental music to Gunnar Heiberg's drama, "Folkeraadet."

The three most recent works of Delius which have come to my notice are "Brigg Fair" (1907), "In a Summer Garden" and "Dance Rhapsody," both published in 1908. "Brigg Fair" is an English folksong—the words are printed with the score; they begin:

"It was on the fifth of August
The weather, fine and fair,
Unto Brigg Fair
I did repair.
For love was I inclined.

After an introduction, mostly harp and flute, the folk-song melody is introduced on the oboe, simply but richly harmonized for clarinets and bassoons. Then comes a rapid figure in sixteenths. The strings are frequently subdivided, and the orchestral apparatus is a large one, as is usual with Delius. Toward the middle of the work a hymn-like melody appears, given to the trumpet and trombone in octaves, with bells and accompanied by chords on the strings, on the last half of the beat. The harmonies are often involved but never "turgid."

"In a Summer Garden" has much interesting melodic material, and is harmonically interesting as well, while the scoring is masterly. "A Dance Rhapsody" is another characteristic orchestral canvas; it, too, requires an enormous array of instruments, including a bass oboe as well as a sarrusophone. The principal dance theme is treated much as Liszt treats his themes in his symphonic poems—now in one rhythm and tempo, and again in a very different one. But Delius leans on no one, although his musical "gods" are Bach, Chopin and Wagner. The work closes with a climax which is a veritable orchestral *tour de force*.

On the whole, these recent works of Delius give additional evidence of a strong musical personality and originality of no mean order.

WILLOW GROVE HEARS SOUSA

Bandmaster Plays Closing Concerts of Popular Park

PHILADELPHIA, Pa., Aug. 18.—Bringing with him a number of capable soloists and several new compositions, John Philip Sousa, the "March King," bowed acknowledgment to a hearty reception by his numerous admirers and auspiciously opened an engagement of twenty-two days at Willow Grove yesterday. Sousa remains here until the closing of the Willow Grove season, Sunday, September 7, succeeding the concerts by the Cincinnati Symphony Orchestra, with Wassili Leps as conductor, which ended a successful two weeks' engagement on Saturday. Sousa came here from the Delaware Water Gap, Pa., where he played last week.

The soloists are Virginia Root, soprano, who was with the Sousa band last year; Margel Gluck, violinist, and Herbert L. Clarke, the cornetist. Mr. Sousa's new compositions included his suite, "American Maid"; a new march, "From Maine to Oregon," and the suite, "At the King's Court." Mr. Sousa's religious fantasia, "Songs of Grace and Glory," proved an effective evening production. Miss Root sang Cremieux's "La Valse d'Amour," Sousa's "The Crystal Lute" and several encores. Mr. Clarke pleased the large audiences with "Caprice Brilliant" and "The Southern Cross," his own compositions. Miss Gluck's offerings were by Smetana and Vieuxtemps. S. E. E.

GERMAN SINGERS IN PARK

Huge Chorus and Kaltenborn Orchestra Applauded by 20,000

With Franz Kaltenborn and his orchestra supplying excellent support, the United German Singing Societies of New York drew the largest crowd of the Summer to the Central Park Mall last Sunday afternoon for their appearance in one of the municipal concerts. On this most humid day the sun beat down upon the heads of the 500 singers as they sat in their grandstand, but they went courageously through their program.

Some 20,000 persons applauded the chorus and Mr. Kaltenborn's orchestra, one of the most devoted of the listeners being a crippled girl in a wheel chair, who attends these park concerts because she finds that the music soothes her nerves. She arrived too late to get her customary place near the band stand, but Park Commissioner Stover

directed a policeman to clear the way for her.

Over the heads of the choristers a German flag was stretched, while the colors of their adopted country were represented in the Stars and Stripes that decorated the high box of Conductor F. Albeke. An encore was demanded after the singing of the "Sailors' Chorus" from "The Flying Dutchman," and other favorites with the crowd were a number from "Rienzi" and the Van der Stucken arrangements of "Old Black Joe" and "Dixieland."

Not only did Mr. Kaltenborn conduct his orchestra through a program of his usual excellence and interest, but he appeared with splendid results as a violinist.

VOLPE PLAYS BECKER MARCH

Work of New York Musician Welcomed by Central Park Audience

Following his custom of introducing works by American composers at his concerts in Central Park, New York, Arnold Volpe headed his program last Saturday afternoon with the "Fest" March of the prominent pianist and teacher, Gustav L. Becker. This composition, which was composed twenty years ago by Mr. Becker, had not been heard in New York for some time. Many musicians were in the audience on Saturday and they congratulated Mr. Becker on the musicianly and effective qualities of his work, besides paying a tribute to Mr. Volpe for the admirable manner in which he had brought out these qualities. On the part of the audience the composition was received with every sign of approval.

Even greater would have been the impression had the program contained some explanatory data as to the pictures which Mr. Becker had had in his mind when composing the march. As he explained it, the march is supposed to represent a festival procession at court, with the entrances of the King and his sturdy retainers contrasted musically with the appearance of the Queen and the ladies of her retinue. The incidents in the procession were mirrored by Mr. Becker in the music with a keen perception of detail.

Considering the semi-holiday nature of the Saturday afternoon audience, Mr. Volpe interspersed the classics with attractive lighter works, including two other American numbers, John Philip Sousa's inspiring "Stars and Stripes Forever" and a selection from Reginald De Koven's "Robin Hood." Two Brahms Hungarian dances also found decided favor.

MME. MAIGILLE'S PUPILS

Noteworthy Students' Recital at Von Ende School of Music

The undivided approbation of a large and critically disposed audience was accorded the pupils of Hélène Maigille, the vocal instructor, on the occasion of the recital which they gave at the Von Ende School, New York, on Friday afternoon of last week. Those who appeared included Eugene W. Adams, baritone; Sabery d'Orsell, soprano; Ethel Stone, contralto; Mrs. Nathaniel Turner Parker, soprano. The program, which was made up of songs by Lehmann, Godard, del Riego, A. Walter Kramer, Bemberg, Chadwick, Homer and Tschaiowsky, was admirably delivered.

Each of the young singers disclosed, in addition to voices of rare natural beauty, a finish of vocal technic and style and an exceptional sense of interpretative artistry. At every moment their work bespoke the splendid guidance of Mme. Maigille. It was, all told, a concert that rose far above the level of the customary "pupils' recital." Great things may confidently be expected of these young artists. They were well assisted by Duane Bassett, pianist, and S. Saron, violinist.

Gladiators' Dressing Rooms for "Aida" Artists in Amphitheater

MILAN, Aug. 17.—More than 15,000 people were turned away from the performances of "Aida," given in the Roman amphitheater at Verona, in honor of the Verdi centenary. This amphitheater holds 30,000. There are more than 800 performers in the orchestra. The scenery for the amphitheater cost nearly \$100,000. Fifty horses and bulls assist in the pageant. The artists' dressing rooms are subterranean chambers which the gladiators used in ancient times.

GEORGE HARRIS RETURNS

American Tenor Back from European Sojourn

George Harris, tenor, who has made a reputation for himself during the past two seasons by his appearances in oratorio and recital, has just returned from Europe on the *Mauretania* in order to fill Summer engagements. After these engagements he will return to New York for two weeks before beginning his Winter's work, among which may be mentioned appearances with the Apollo Club of Chicago and the Maine Festival, the Steiner series in Portland, Worcester, Springfield and Providence, three engagements with the Calgary, Canada, Symphony Orchestra and recitals in Toledo, Dubuque, Spokane, Boston and Amherst.

While abroad Mr. Harris spent some time with his old master, Jean de Reszke, and also was heard in several musicales in Paris and London. He also spent four weeks at Lugano, where he prepared songs by Walter Morse Rummel and Louis Aubert. In addition to these he will present songs by Moussorgsky and other Russian composers in Russian, a unique feature for a song recital program. His annual New York recital will be given early in November.

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New York

TEN TEXAS GIRLS AS SUMMER STUDENTS AT THE PATTERSON HOME



Elizabeth Kelso Patterson, Photographed During Vacation at Vineland, N. J.

Ten young women from Texas are studying during the Summer at the Misses Pattersons' Home for Music and Art Students, 257 West One Hundred and Fourth street, New York, of which Elizabeth Kelso Patterson is the teacher of singing.

Miss Patterson recently took a week's vacation in Vineland, N. J., during which she was photographed as represented above.

GAMUT'S LOS ANGELES DAY

Local Artists Heard at Club's Dinner—Verdi Monument Project

LOS ANGELES, Aug. 10.—Attendants at the August dinner of the Gamut Club heard a delightful program, largely given by local musicians. Bessie Chapin opened the musical part of the affair with two violin numbers, with Alfred Butler accompanying, and Mr. Butler followed with a Liszt concert étude. Mr. Bernstein, of the Bendix quartet, was handed Miss Chapin's violin and was told to "play it," which he did effectively in two numbers, one the "Thais" Meditation, with Marie Edwards accompanying, the players being strangers to each other and both playing from memory. Miss Edwards later played the left hand arrangement of the "Lucia" sextet.

Mrs. Monasco, the popular local 'cellist played three numbers, one a melody by her son, accompanied by J. A. Anderson. Pa-

loma Schramm was introduced by President Blanchard as his own particular "find" and she played selections from Wagner and Schumann, followed by Karla Schramm, who played quite as well as her sister. Leon Eccles, accompanied by Miss Ebert, sang two numbers, closing the program of music, besides which there was interesting speechmaking.

To the statement of an Englishman that "this dinner is perfectly delightful, don't you know; we have nothing like it in London," the answer was, "Your Englishman is afraid he will speak to someone—the American is afraid he will not." The informality of the Gamut dinners is one element of their great popularity. Another is that the visiting "man who has done something" lays aside the dignity of the stage or concert platform or legislative hall and becomes a "jolly good fellow."

Los Angeles Italian societies are planning a big Verdi memorial program for October 10. The people's chorus and orchestra with good soloists will give the Verdi "Requiem mass" for the first time here. It is hoped to have enough proceeds from the affair to erect a memorial to Verdi in one of the city parks, which are lamentably devoid of statuary or other memorials to great men. W. F. G.

METROPOLITAN SINGERS IN ROUND LAKE FESTIVAL

Emphatic Successes for Anna Case, Miss Eubank, Messrs. Althouse and Sarto with Cornell Chorus

ROUND LAKE, N. Y., Aug. 12.—Music lovers from various towns in this section of New York crowded the auditorium at Round Lake for the five concerts in the festival of the Summer School of Music, under the direction of A. Y. Cornell, with several young Metropolitan Opera singers as magnets of considerable drawing power.

For the opening offering there was "Samson et Dalila," with the *Dalila* sung superbly by Lillian Eubank, the mezzo soprano, who is to make her debut at the Metropolitan this season; *Samson*, given most sympathetic treatment by Paul Althouse, who made an initial success in "Boris Godounow" last season, and the *High Priest* sung with fine effect by Andrea Sarto, the baritone, who was formerly a member of the same company. These singers were supported admirably by William Strassner, Herbert T. Hynes, Montague Marsh and Ray Clewell and by the festival chorus, with Charles Gilbert Spross at the piano and Ethel Siviter at the organ.

On the following afternoon Anna Case, the attractive Metropolitan soprano, won another of her emphatic concert successes before an audience which was a record-breaker, both as to attendance and interest in the program. Miss Case was assisted by Carl L. Schich, baritone, and by Accompanist Spross, who also appeared as composer with his "Will o' the Wisp," one of Miss Case's rapturously applauded numbers. On

BASSO SCOTT GOES 1,500 FEET UNDERGROUND AS MINER



Henry Scott (Centre), with Owner Lowe and Foreman Wilkinson at Topeka Mine

BY no means all of an opera singer's time is devoted to rehearsals and performances on a transcontinental tour, for these globe-trotting artists make the most of the opportunity to see various interesting phases of this great country. It was on the recent coast-to-coast tour of the Chicago Opera Company that Henri Scott, the American basso, went through the expe-

rience in which he is depicted above, that of exploring one of the Western mines. On the left of the picture is Mr. Lowe, owner of the "Topeka" mine; in the center, Mr. Scott, and "Bob" Wilkinson, the mine foreman, is the individual at the right. They are examining a particularly fine piece of ore which was uncovered while they were 1,500 feet under ground.

Saturday evening Miss Case sang the soprano part in Rossini's "Stabat Mater," which was preceded by a miscellaneous program in which Miss Case scored a phenomenal success in the aria "Charmant Oiseau," from the "Les Perles de Brazil," by David. This was the third time that Miss Case had appeared in these concerts, each time with increased success.

Other soloists in "Stabat Mater" were Miss Eubank and Mr. Althouse, who enhanced their reputation considerably in this performance, and Mr. Strassner. The latter appeared effectively in an operatic program on Friday evening, along with Mrs. William H. Hammersley, Mrs. A. B. Gross, Mr. Schick, Mr. Hynes, Helen Sigrist, Mary Helen Smith, Arthur Foye and Katherine Platt Gunn, the popular violinist, whose performance proved her a consummate artist, of fine interpretation and beautiful tone. Her offerings included the Vieuxtemps Ballade and Polonaise, the "Liebesfreud" of Kreisler and the "Deutscher Tanz" of Mozart. The Saturday afternoon program was of a miscellaneous nature.

French Writer Bids Caruso "Beware of Being a Composer"

Reports that Enrico Caruso is collaborating with Elbert Hubbard on an opera for Henry W. Savage have caused a writer in *Le Monde Artiste* to indite an open letter of warning to the famous tenor, in which he pleads:

"Come back to your senses, comrade. Do not rush into the dangerous adventure of musical composition. Sing the music of others, but do not expose yourself. For then you will know real despair before long. You will know what it means to have anything to do with interpreters—when one is an author."

French Government Offers Roze Paris Opera for His "Joan of Arc"

PARIS, Aug. 3.—The French Government has placed the Paris Opera House at the disposal of the English composer, Raymond Roze, for the production of his new opera, "Joan of Arc," the first performance of which will be given at Covent Garden, London, November 1. D. L. B.

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NO NEW MELODIES? THEN TRY A NEW HARMONIC TREATMENT

Original Tunes Practically an Impossibility Contends this Writer, who Urges a Substitute—Some of the Problems of Song Writing and Song Publishing—"Pot Boilers" Necessary to Make the Way for Symphonies

By A. WALTER KRAMER

[Editor's Note—This is the first of a series of three articles on "The Song." After this general discussion, Mr. Kramer will discuss "What Is the Modern Art Song?" and "Some Worthy Contemporary Songs."]

THE music-shop is quite empty, for it is a Summer afternoon. The clerks stand around behind their respective counters, some taking inventory of songs, others of piano compositions and the various works for all sorts of instrumental combinations. It is in a large city and most of the professional singers are away for their vacations. Remaining in town are, however, a few amateurs; or let us say that a professional runs into town for the day to get some new songs to work on, or as the phrase goes, "to look over."

Up to the counter of our song department walks a young woman, gently interrupts a clerk who is engaged in filing some music. Naively, almost apologetically, she asks: "May I see some of your new songs?" Down from the big shelves are gotten a folio filled with bursting with a hundred or more songs, which the "man behind the counter" immediately recommends as "very fine." He tells her, in fact, that they are the best his firm has published in a long time. They are, of course, all published by his firm, for in this land of broad views, generous attitudes and the like, no publisher will show you a song published by any other house, even though he feels sure that it is something that you would be pleased with. Ask for it and he will have to sell it to you! But unless you do ask you will be given songs which are "just as good," for the music-publishers have not yet taken up the slogan, "Accept no substitute!" in their advertising.

And what does the singer do? She looks over the printed pages of these many songs; a generous estimate of how many singers can visualize a printed page and hear a melody without singing it is not more than one in a hundred. Suddenly she finds a song which looks to her as though it might be "pretty" (this is the much-employed term), then perhaps a few more, and with them she walks out of the shop. The first person whom she meets on the avenue hears her lament that so few goods songs are published to-day. (Singers tell you this continually.) Why publish songs at all, they insist, if they are not what they can use to win the applause of the crowd with? Why should publishers bring out the sincere expression of musicians of real creative ability, if when these songs are sung the audience does not go into raptures about them? Do they realize that many of their calling are utterly incapable of judging the value of a song? That without a sense of music far and beyond in advance of what is required to sing a ballad it is impossible to pass judgment as to whether a song is a good one or not.

The Appeal of the Obvious

The problem becomes more complicated. Let them take home a set of new songs, play them and sing them over. Is the result more satisfying? Hardly. The obvious

and only the obvious appeals to them, except to that one in a hundred who can hear a song by looking at the printed page. This person can get the meaning of the composer when he gets to the piano with it, if there is a meaning. And this is the publisher's problem to-day. He must build his catalog, he must realize a profit from his publications and he must publish songs that will sell. How is it to be done, then? The man who can offer the solution to this puzzle, which has been harassing publishers for years, has a splendid opportunity of being called in by all publishing firms as an expert adviser. The most experienced publishers in America tell us that they can only surmise which songs will be "sellers"; all the years which they have spent in studying the question have led them no further than to be able to guess the chances of success (only songs which have big sales are called successful by publishers) which a song may have.

From this it may be seen quite readily how difficult the publisher's task is. When you meet with new songs that are musically worthless, forgive the publisher. Long before you made the acquaintance of the printed copy he was introduced to the manuscript and accepted it, fully cognizant of its pernicious qualities and also of its saleability. There is hardly a publishing house in America to-day which does not have its "potboilers." For without them it would be impossible for a composer to have one of his orchestral scores published. He would look in vain for a publisher for his string quartets, his piano sonatas and his symphonies, though in America composers are for the most part modest enough to keep their symphonies in manuscript in their desks.

In the entire history of music publishing in America only one idealistic enterprise has been undertaken. This was the Wan Press in Newton Center, Mass., conducted by Arthur Farwell for a decade or more. This press, which sponsored the serious work and only the serious work of American composers, rejected "potboilers" consistently. And why? Because it was instituted purely as a means for bringing forward the best creative work that American composers were doing without any view toward showing a profit or making money, to put it bluntly.

What then is to be done? Is the publisher responsible for the status of affairs, or is the singer and the public? It seems to me that the latter are and that the uplift in the taste of the public and the choice of material used by the singer on his programs would change the situation materially. When that Utopian condition of affairs arrives, when Mr. Publisher no longer has to think of the sale, when he can say on hearing a manuscript played by one of his editors, "This is a noble work; we will publish it," and feels inside that the public will like it and the singer sing it, then we will have a better musical appreciation and the "pot boiler" song will vanish from the program and the shelf.

But you insist that singers put on their lists songs of Richard Strauss, Hugo Wolf, Debussy, Ravel et al, songs, you say, which do not make an instantaneous appeal. True, but would they place them were not these composers heralded the world over as leaders in composition, men whose names bring up the standard of one's program? Even the most ardent Straussite will admit that

some of the German giant's songs are unvocal. That they are not effective and that the demands they make on the singer are unjust. Yet they are sung, for the composer of "Ein Heldenleben," "Don Quixote," "Elektra" and "Salome" is a great composer.

Why Some Songs Are Rejected

The matter of what becomes of the fine songs by American composers arrests our attention. I have collected during the past five years songs by American composers, published by American publishers, the majority of which have appeared very infrequently on the programs of concert singers. The average singer is further not aware of their existence; he may have seen the song when it came out, but rejected it as unsuited for his repertoire. Why? Because there was no high note at the end, no crashing climax with which to take his audience by storm. Or the fact that the composer's name was not well known may have given the singer glancing at it the impression that there was little use in looking at it carefully.

What the actual reasons are it is beyond the province of this brief discussion to point out. The fact remains that new songs are not given the chance by singers which they deserve. More discrimination, a kinder attitude to what is new and a better developed appreciation of music *per se* would render the singer more valuable in the musical building up of this country and would give our composers the chance which so many of them yearn for and which only a few lucky ones get.

Come the queries, "What is the modern art-song?" and "Has it an appeal to the public?" Discuss the matter with a dozen musicians and you will hear the most diverse opinions uttered. Some will contend that modern composers are sacrificing melody, are not writing with any evidence of being inspired and are substituting for melodic virtues something harmonic, the appeal of which is not in any way equal to that which melodic songs make. On the other hand scan the songs put out by moderns, let us say in the past ten years. Name me a dozen great melodies in the thousands of songs and I will grant you this point. The discussion of what constitutes a melody is a large one. Volumes might be written about it. In using the term here I wish to imply a succession of tones, which when arranged by the composer, have a definite effect, an agreeable sound which the listener immediately recognizes as something which he likes. Do away with this and you make a demand on your listener's having a finer musical perception. Directly after the rhythmic sense comes the melodic, for even early civilizations were able to appreciate melodies. But harmony came much later. This everyone will admit.

Granting then, that the harmonic development in music comes later, that there can be no understanding of it without an appreciation of the melodic, our problem becomes even more interesting. But we are confounded by the existing fact that there are many laymen, with no specific knowledge of music, to whom the most complex harmonies appeal. Who will say that they are not to be considered in a review of the subject? You can but advance the argument that they are in the minority, which I admit.

But the composer of to-day is writing not for any one class, but for the world at large. Music, youngest of the fine arts, is a universal language, which the inhabitants of the earth recognize as existing. What is the result of the labors of him who writes nothing but melody in 1913? His works may be sung, his music admired, but he expresses no individuality in his writing. His productions have no distinguishing features. For melody has been written for so many years before the composer of 1913 attempted it, and so much of it has been written, that what he writes seems unoriginal, obvious and naive. Occasionally he may write a melody that has elements of individuality, but for the most part his music will lack a distinguishing note.

What must be resorted to then to make up for this lack of original melody? Can something else be substituted? Whether or no has not yet been agreed upon, nor is a coincidence of opinion likely among musicians. In the meantime we have but one alternative, and that is to explore the realms of harmony. This modern composers have set them to and they have accomplished much. But pitfalls lie for the simon-pure harmonist. In seeking out new paths he may give us harmonic studies instead of songs, with the result that no one will sing them and no one will like them.

Harmony is then to be employed only by those equipped with knowledge. This confronts us particularly in America, where the art is young and "fools rush in where angels fear to tread." The inexperienced composer cannot put forward a collection of harmonic convolutions, gathered together with a desire to tear down tradition, to show himself untrammelled and fearless and label it as his composition. To be sure, several neo-composers have done it, but not one of them has convinced the musical world that what he has done is musical art. There is always room for original thought and new ideas in the world, but they must come first from persons equipped with the necessary technique to present them, and, secondly, from those who have always shown themselves to be path-finders and seekers after a new light. Thus the attempt on the part of musicians who ten years ago wrote in an innocuous diatonic style to be modern (this is practised freely) is so futile that further discussion of it becomes unnecessary. A striking exception to the opinion expressed above is noted in the case of Modeste Moussorgsky and his magnificent "Boris Godounov," which was given so successfully at the Metropolitan Opera House last Winter. The originality, the sweep, the virility and force of the Russian composer's music made its way here like lightning; musicians and public alike showed themselves interested in it and it proved to be one of the greatest new productions in many years. It seems incredible that such strikingly original musical thought could have existed at the time this work was written. We have all heard of Moussorgsky's lack of technical resource and have also heard it denied by persons who have seen the original manuscripts before the revision by Rimsky-Korsakow. Little does it matter which be true, for the work stands before us now, big, noble and individual. If Moussorgsky was deficient in the "how" and "why" he wrote in spite of it a glorious work which will be valued by cognoscenti to the end of time. It is again a matter making exceptions in the case of a genius.

But to return to our subject. The facts are here to prove that harmony is the means to-day of expressing one's individuality as in days past melody was used. Let no one believe me a foe to melody. There is no more devoted lover and worshipper at its shrine than myself. My reasons for believing that the day when melody was a common possession among composers is past is founded on my experience in playing, examining and hearing quantities of new music. From all of them I can recall few melodies which I could class with the melodies of a Beethoven, a Brahms or a Wagner. Accordingly, we must resign ourselves to listening to new works which are none the less imposing because the melodic flow is not as natural or spontaneous throughout. Times have changed, our manner of living is no longer the same and standards are altered likewise. In other fields time has effected changes and what was *comme il faut* a decade ago is not so to-day. So in music, melody—though we all hope and pray for a giant possessor of it—has been, let us say, for a time superseded by harmony. When the new messiah of melody comes, a genius akin to the immortal Franz Schubert, there will be none so foolish as not to welcome him, to call him master and revere him as the redeemer of much in musical art that is worthless, much that is mediocre and little that is good. Until then there remains but the alternative of trying to find the worthy in our contemporaneous music and evaluating it as the expression of the age in which we are living.

A performance of Handel's "Messiah" was recently given at Westminster Abbey to celebrate the 175th anniversary of the founding of the Royal Society of Musicians of Great Britain.

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ercises with Advanced Pupils—His Principles of Tone, Rhythm
and Ear Training

By HARRIETTE BROWER

SALZBURG, Aug. 2, 1913.

WHEN one has read with pleasure and profit the published ideas of a musical worker and thinker, it is always an interesting experience to meet such a one personally and have the opportunity to discuss points of special import, particularly when this meeting takes place in some ideal spot in the old world. Such was my thought in visiting Edwin Hughes, pianist and teacher. Mr. Hughes is an American who has made a name and place for himself among the pianists and teachers of Europe. After years of study in Vienna with Leschetizky, where he also did good work as one of the “Vorbereiters” for that master, he has established himself in Munich, where he feels he has found a true home of music and art. Here, amid beautiful and artistic surroundings, he lives and works, dividing his time between teaching and concert playing. As a pianist Mr. Hughes has met with gratifying success in the most important cities of Germany, while as a teacher he has been sought by students out of almost every State in America from Maine to Texas, and also from Canada. What has given him special satisfaction is that a number of pupils have come to him during the past year from the Conservatory here in Munich. They have been greatly pleased with their progress, only regretting they had not come to him before.

As to whether he uses the Leschetizky method in its entirety, Mr. Hughes testified in the affirmative. “If you speak of method to the professor,” he explained, “he says his own consists simply of two principles, namely, firm finger joints and the lowering and raising of the wrist, or, in short, firm fingers and loose wrist. These are principles I begin with in preparing a pupil. I first of all establish an arched hand position; then we test the stability of the

finger joints by tapping them. At first the joints are apt to be weak and yielding, but with proper exercises they soon become strong. At the same time we work with



Edwin Hughes, American Pianist and Teacher, Now Resident in Munich

the wrist to make it flexible; not that it should be so limp as to have no particle of resistance, but, rather, that it should be like a fine steel spring, a ‘spring wrist,’ I often call it. I thought I had a loose wrist and firm fingers when I went to Leschetizky, but I loosened up and also gained immensely in strength of finger after learning how to use my strength aright.

Neglect of Tone Production

“Then there is the subject of tone production, which is so neglected among piano players. The piano is an instrument apart from every other solo instrument, except perhaps the organ. A violinist, ‘cellist,

flutist or singer has to study a long time before he can produce a good tone on his particular instrument. Think what a violinist has to go through before he can make a respectable middle C, for instance; but on the piano anybody can play middle C without the least trouble. It is just this ease in moving piano keys which makes the player overlook the kind of tone he is producing. He forgets to listen to the sounds. The pianist places the printed page in front of him and thinks that if he sets the correct keys in motion that are called for by the signs before him it is all that is necessary; that he is then making music. So general is this idea that the people who listen to him also think about the same way.

“The very character of the instrument is such that the general public thinks it fine music if the player makes a big noise. It is only the few who understand that velocity and noise do not constitute music. Even among pianists who have considerable reputation this holds good. During last season here in Munich there were one hundred and ten piano recitals, and out of those there were but a small number which were interesting, only a few pianists who could play in such a way as to make what they did intelligent and full of meaning. It is just as if I should repeat a poem in Italian. I might learn the words, for I know the rules of pronunciation tolerably well, but I would not understand the meaning of the words—so how could I make others understand them?”

“Take the subject of rhythm,” continued Mr. Hughes, “which plays such an important part in technique and performance; it is almost as much neglected as tone production. Yet rhythm is the thing that ‘gets’ an audience sooner than anything else. Certain pieces have this quality emphasized. The Minuet in E flat of Mozart, Schulhoff’s arrangement, when well played, will take with an audience tremendously. Of course, it is often given to children and young players, but it is not an easy piece to do well, with just the right swing and accent.

Metronome to Aid Rhythmic Sense

“I find among pupils who come to me so much deficiency in these two subjects that I have organized classes in ear-training and rhythm, for I insist that all should have a thorough knowledge of these things. I also insist on the use of the metronome. If pupils are weak on the subject of rhythm there is no other way to remedy the evil. The metronome must be used constantly until rhythmic habits of thought are thoroughly established. It makes no difference to me if this is considered mechanical, it must be done.

“There is a decided difference between piano teaching in America and in Europe,” asserted the pianist.

“Many people study music in America who have but little talent, so it is the office of the general piano teacher to help such pupils along, to make music study easy and interesting for the mediocre pupil. Thus we have the various methods and the special methods for children. Over here it is the talented ones who take up music; mediocre pupils are not encouraged; the famous teachers do not want them—no one pays much attention to them except to cast them off. But in America teachers are doing their best to educate the mediocre pupil.

“It is true Leschetizky does not talk about technique; he has never spoken a dozen words to me on the subject. His work is so far above that—it is all on the interpretative side. He likes to have the player talk to him, ask questions, do anything but sit still and not speak. ‘How do I know you comprehend my meaning,’ he asks, ‘that you understand what I am talking about, if you say nothing.’ At first a student may be silent from nervousness, but if he is bright he will soon ‘catch on’ and know what is expected of him. Leschetizky says sometimes: ‘When the Lord made the ten commandments he omitted the eleventh, which might be, ‘Thou shalt not be stupid.’ If one is not very quick one has a hard time with Leschetizky.

“In teaching advanced players,” Mr. Hughes stated, “I use Joseffy’s ‘School of Advanced Piano Playing,’ which leads to the highest possible development on the keyboard. I consider this work the last word in the development of piano technique. The hundreds of exercises have been put together with the most wonderful ingenuity and, best of all, the musicianship of the author stands out on every page.

“For teaching interpretation I think the artist-teacher should have two pianos in his studio. How else can he illustrate the points he expects the pupil to make? There are many things which cannot be put into words; they are far too illusive for that. How can I teach the interpretation of a Chopin nocturne, for instance, by merely talking about it? I can say ‘Play loud here and soft there,’ but do these directions indicate the meaning I wish to convey? No; I must constantly illustrate the meaning of the piece and my ideas of it on another piano. A child learns much more quickly by imitation than in any other way, and we all imitate, more or less, unconsciously.

Memorize by Mental Hearing

“On the subject of memorizing music, who can lay down rules for such a mental process? For myself I hear the notes mentally and know their position on the keyboard. Before a recital I go over all my program in mind, especially if I am traveling. To those who study with me I say: ‘Try to memorize in different ways, and see which is the best for you; there is no cut and dried way—find out the one in which you are the most successful.’”

After our talk a social hour was spent. Mr. Hughes’s charming wife presided over the afternoon tea table, at which we were joined by other friends. At parting the artist said:

“I don’t know about coming to America, as my present work is very successful. I love the life here. Munich, as a place of residence, satisfies my artistic sense; still I hope one day to appear in concerts in America.”

Giorgio Sulli Gets Divorce

WHITE PLAINS, N. Y., Aug. 15.—Giorgio Mario Sulli, a New York vocal teacher, was granted a divorce by Justice Mills in the Supreme Court here to-day. Mrs. Sulli, a soprano, lives in Florence.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A CYCLE of four songs, "Songs of the Seraglio,"* by the distinguished British composer, Granville Bantock, appears from the press of the Oliver Ditson Company.

Mr. Bantock, as has been frequently noted, has made special studies of the various types of Oriental music. In these songs there is music that is not of the conventional order, surreptitiously called "Oriental" by composers who, in using a drone bass and an occasional augmented interval, believe that they are writing Persian, Arabian or East Indian music. Bantock's Oriental music is of a highly idealized type, music that is comparable in its Orientalism to the "Scheherazade" of Rimsky-Korsakow.

The four songs are "The Odalisque," "A Persian Love-Song," "Lament of the Bedouin Slave-Girl" and "The Demon of Mazinderan." Each one is beautiful in its exotic coloring and in its presentation of melodies. The finest of them is perhaps the third, "Lament of the Bedouin Slave-Girl," with its wailing cadences and its insistently poignant inflections. It is a song that commands admiration at once. The final "The Demon of Mazinderan," with its dramatic note, is also noteworthy.

The songs are for a high voice and equally effective for soprano or tenor. Better material for recital programs is not written to-day and the exoticism of their material will go far in making them among the most admired of contemporary songs.

The poems are by Helen F. Bantock and are in a measure worthy of the music to which they are set.

SALVATORE GALLOTTI is the composer of a "Missa pro Defunctis"† written in memory of the late King Humbert of Italy. The work is for a six-part mixed chorus a capella and is written in strict polyphonic style, almost in the manner of Palestrina. It is based on the Gregorian motives and is a masterly piece of contrapuntal writing; in fact, one of the most imposing works of the kind which have appeared in many years.

Eduard Herrmann, a New York violinist, has done "Fourteen Studies of Medium Difficulty" for his instrument, which appear as Book II of a set of "Thirty-nine Etudes

*SONGS OF THE SERAGLIO. A Cycle of Four Songs for a High Voice with Piano Accompaniment. By Granville Bantock. Published by the Oliver Ditson Company, Boston, Mass.

†"MISSA PRO DEFUNCTIS." By Salvatore GalloTTi. Op. 190. "FOURTEEN STUDIES OF MEDIUM DIFFICULTY." For the Violin. By Eduard Herrmann. Price \$1.25. "SIX LITTLE SONGS." For the Violin with Piano Accompaniment. By Theodora Dutton. Price 50 cents each. "DAWN," "PHANTOMS." Two Compositions for the Violin with Piano Accompaniment. By Rudolf Friml, Op. 82. Price 60 cents and \$1.00 each, respectively. "PETITE BERCEUSE," "NIGHT BY THE LAKE." Two Compositions for the Violoncello with Piano Accompaniment. By Frederick Blair. Price 60 cents each. "CONCERT OVERTURE IN B MINOR." For the Organ. By James H. Rogers. Price \$1.00. Published by G. Schirmer, New York.

for the Systematic Study of Double-Stops." They are excellent material and cannot fail to be of service to the violin pedagog.

Six pretty little pieces for the violin, with piano accompaniment, are Theodora Dutton's "March," "The Poppy Field," "Petite Valse," "Folk-Song," "Cradle Song" and "Evening Song." They are melodious and nicely written, in addition to which they are fingered carefully so as to be useful for teachers. They are simple, including but the first three positions.

Rudolf Friml has two new compositions for the violin, called "Dawn" and "Phantoms." They are in his usual facile style and melodious rather than harmonically interesting. "Phantoms" has some especially grateful passages and is on the whole an excellent composition.

"Two easy pieces for the cello, with piano accompaniment by Frederick Blair, are "Petite Berceuse" and "Night by the Lake." Mr. Blair is always individual in what he writes, be it for the violin, piano or cello. These little compositions are lovely miniatures and should be examined by teachers.

James H. Rogers has done some of his best work in his "Concert Overture in B Minor" for the organ. It is an organ overture in the true sense and its form is as finely handled as its themes are interesting. The development of ideas is musicianly, as one is safe in expecting from Mr. Rogers, and the lovely second theme, a bit MacDowellish in contour perhaps, is treated admirably. The overture is dedicated to Samuel A. Baldwin, organist at the College of the City of New York.

OCTAVO issues from the press of the John Church Company are varied and contain several excellent new numbers.

For mixed voices comes an arrangement by Charles Gilbert Spross of the ever-popular Dvorak Humoreske, op. 101, No. 7, the text being by Eugene Carroll Nowland. Mr. Spross has shown admirable taste in the manner he has chosen to set the piece. Sopranos, altos and basses hum, while the tenors sing the melody, the result being a smooth and velvety effect.

Mr. Spross's name figures again in the new publications for women's voices. Here he has arranged Claude Debussy's fanciful "Mandoline (The Mandolin)" for three-part female chorus. For this he deserves much credit; of all modern songs there is nothing more difficult to arrange than this fleeting creation of the French master. Mr. Spross has handled it naturally, has made his voices lead and has kept the spirit of the original. And that is what makes for a good transcription. The text is printed in the original of Verlaine and a worthy English equivalent by one Wilbur Weeks, who shows a gift for translation in his work. Other numbers are G. Marschal-Loepke's excellent "Dayrise and Sunset"

‡NEW PART-SONGS AND ANTHEMS FOR MIXED, FEMALE AND MALE VOICES. Published by the John Church Company, Cincinnati, New York and London.

for three-part chorus and Eduardo Marzoz's simple but melodious "The Ferry to Joy-Town" for two-part chorus.

Carl Hahn's "Cupid and the Bee" is a well-written part-song a capella for male voices. It has melodic virtues and is quite free from banality. It will be a very suitable number for college glee-clubs. The Dvorak Humoreske is also arranged by Mr. Spross for male voices; here the second basses take the melody while the other voices weave around it nicely. It is quite as well done as the arrangement for mixed voices already referred to. Two sacred issues for male voices are arrangements of "Bitte" of Robert Franz called "God Is Love" and Sullivan's "The Long Day Closes," arranged as "More Love to Thee." The first was never intended to be a "sacred" piece and is not at all satisfying in its present form. Of the folly of arranging the Sullivan part-song has been written in these columns hitherto on the occasion of an arrangement for mixed voices appearing from another American publisher's press. Sir Arthur Sullivan, in addition to being one of the few great musicians England boasts of, was a composer of real devotional church music, such as is not written frequently. Had he thought this melody a "sacred" one, he would doubtless have put it out in this way. The fact remains that he did not and it would accordingly be much better if lesser musicians did not take it upon themselves to re-create the beautiful music which he left behind him.

THE Boston Music Company has added another album to its excellent collection of trio music for violin, violoncello and piano. This is Volume IV and has been prepared in the same exemplary fashion in which the others were done, the compiling by Louis Eaton and the editing by R. Sylvain.

The numbers contained in this album are the slow movement—Elegie—from Arensky's Trio in D Minor, the Adagio from Beethoven's Sonata Pathétique, op. 13, arranged by Claude Fievat, Dvorak's Slavic Dance, No. 16, arranged by Friederich Herrmann; Gabriel Fauré's "Cantique de Racine," erroneously titled "Melody in D," Gounod's Serenade, arranged by E. W. Ritter; Padre Martini's famous Gavotte, arranged by Hermann Ritter; Moszkowski's Spanish Dance in G Minor, arranged by Philipp Scharwenka; Nevin's "The Rosary," arranged by Hugo Riesenfeld; H. A. Rasch's "Moorish Nightsong," and Thomé's Andante Religioso.

The collection will prove valuable for musicians who need pieces in smaller forms and particularly so for amateurs.

A splendid work is a Mass in F for mixed voices with organ by Carlo Giorgio Garofalo, written in conformity with the "Moto Proprio." It is an example of pure melodious counterpoint, written with mastery and abundant inspiration. Mr. Garofalo proves his ability to write within the bounds of this form with unusual success. The melodic material is unusually fine and the Sanctus touches a high water-mark. It is dedicated "To the Choir of the Church of the Immaculate Conception, Boston, Mass."

Percy Lee Atherton has shown his love for his Alma Mater, Harvard, in a "Harvard Festival March," which appears for piano solo, though it is obviously a reduction of an orchestral score. In it Mr. Atherton has introduced with fitting effect John Knowles Paine's "Commencement Hymn," a hymn which is so nicely written and so replete with true melody that it stands at the top of all compositions of the kind done by American musicians. Mr. Atherton's workmanship is of a high order and he has employed, in addition to the hymn mentioned and his own thematic material several measures of "Believe Me, If All Those Endearing Young Charms."

NEW anthems for mixed voices, offered by the Ditson Press, are E. S. Hosmer's "He Leads Us On" and "In That Day Shall This Song Be Sung," "Jesus, Lover of My Soul," arranged by T. P. Ryder, from music by Ernst Pauer; Arthur Bergh's "Almighty God"; Benjamin L. Whelpley's "The Old Church Bell"; Homer N. Bartlett's setting of "The Lord's Prayer," Frank G. Cauffmann's "Jubilate in A Flat" and "Magnificat in A Flat," W. Berwald's "O Thou, the Eternal Son of God," Charles P. Scott's "Supplication"; for men's voices there is George B. Nevin's "Grant Us Thy Peace."

School issues are Jules Jordan's "Native Land" and A. F. Loud's "An Apple Orchard."

‡TRIO ALBUM. For Violin, Violoncello and Piano. Edited by R. Sylvain. Volume IV. Price \$1.50 net. MASS IN F. For Mixed Voices with Organ Accompaniment. By Carlo Giorgio Garofalo. Price 75 cents net. "HARVARD FESTIVAL MARCH." For the Piano. By Percy Lee Atherton. Price 60 cents net. Published by the Boston Music Company, Boston, Mass.

‡NEW ANTHEMS FOR MIXED AND MEN'S VOICES. NEW SCHOOL SONGS. NEW PART-SONGS FOR MIXED AND WOMEN'S VOICES. Published by the Oliver Ditson Company, Boston, Mass.

Secular part-songs include for mixed voices A. H. Ryder's excellent arrangement of Schubert's familiar Serenade and Ross Hilton's arrangement of the old "Juanita." For women's voices there is an arrangement by Rose Hilton of "The Watch on the Rhine," two parts; for three-part chorus appear G. Marschal-Loepke's interestingly conceived "Spirit of Summer-time," Brinley Richards's "The Call of the Fairies," Josef Rheinberger's "Over Us Stars Shine," from "Christoforus," and A. H. Ryder's arrangement of Rubinstein's "Du bist wie eine Blume" and Ross Hilton's arrangement of "La Spagnola." A single four-part issue is Stephen Foster's "My Old Kentucky Home," arranged by Hose Hilton.

G. SCHIRMER advances a number of songs worthy of notice and some of them of the attention of singers throughout the country.

Fernando Tanara, late conductor at the Metropolitan Opera House and a well-known vocal teacher and coach in New York, is represented by two Venetian dialect songs, "Nina" and "A Night in Venice." These are frankly in the style of the Italian songs of the people and are straightforward and unaffected in their manner. English versions to the original Italian poems are included, the work of G. J. S. White and Sigmund Spaeth.

There are two secular songs, "Song of Waiting" and "The Thought of You," by Oley Speaks, one of the most popular of American writers of songs to-day, which are deserving of success through their melodious nature. Mr. Speaks has also a setting of "The Lord Is My Light," a sacred song which has qualities that raise it above the average.

R. Huntington Woodman's "Love Goes A-hawking" and "My Heart Is a Lute" are pleasing, though much less distinctive than some of his other songs. Three songs to selected portions from Longfellow's "Hiawatha," by Carl Busch, are nicely done. They are Indian in color and show their composer a musician of eminence in the way he has handled his material, especially from the harmonic standpoint.

A charming little negro dialect song is James H. Rogers's "When Mammy's Away," in which the Cleveland composer proves his versatility in being able to create in this style.

‡NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by G. Schirmer, New York.



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MME. GADSKI'S TOUR

German Soprano Will Arrive October 14 for Concert Appearances

Mme. Johanna Gadske, who will arrive in America on October 14, has already been extensively booked for her concert tour under the direction of Marc Lagen. Her first concert appearance will be with the New York Symphony Orchestra, Walter



Johanna Gadske

Damrosch conducting, in New York, on October 26. Then will follow in close succession her New York and Boston recitals and engagements in Springfield, Milwaukee, Madison, Omaha, Worcester, Portland, Me., Richmond, Minneapolis, Washington, D. C., Baltimore, Duluth, Huntington, W. Va., and other cities.

In spite of the fact that her concert tour promises to be one of the longest she has ever held, Mme. Gadske will also make more than her usual number of appearances at the Metropolitan.

Village Expressman Deemed It "Honor" to Haul Maud Powell's Piano

Some of the difficulties encountered by visiting artists in the smaller towns may be imagined from the description of one such town given by H. Godfrey Turner, Maud Powell's manager, to Gustave Saenger, in the *Musical Observer*. The place in question was the "Opera House" in a small Iowa town. It was a small, corrugated iron shed, lighted by oil, and it was Mr. Turner's first and only experience with a "tank."

"When we arrived," said Mr. Turner, "The manager of the Opera House, who was managing the concert, met us in his automobile. There was not enough room

in the car, so he sat on my lap and gave directions to the chauffeur to stop at the 'Waldorf Astoria.' We carry a full size concert piano and as this particular engagement was one of the last of the season we had it boxed. When it was taken to the opera house a crowd watched and followed the wagon. The expressman and carpenter were wonderful. They said 'there wasn't goin' to be no bills—they considered it an honor for the lady to come into the town and play.'"

TWO PIANISTS HEARD IN VON ENDE SCHOOL EVENTS

Lawrence Goodman Capably Represents Faculty, and Mr. Kotlarsky Proves Right to Silver Medal

Radiating the spirit of youth was the recital given on August 11 at the von Ende School, New York, by Lawrence Goodman, the young pianist, who has joined the faculty of that school. The Chopin Scherzo in B Minor, played with appropriate fire, contrasted with one of the Nocturnes, and Mr. Goodman's technical powers were seen developed in the A Flat Valse and the brilliant C Minor Etude. This pupil of Hutcherson, Lhévinne and Stojowski performed the Symphonic Etudes of Schumann with mastery and confidence.

Mr. Goodman fairly made the piano intone Moszkowski's music painting, "En Automne," and the dainty Minuetto of Zanella, refining every note with intelligent expression, which even the extremely difficult Papillon of Rosenthal received. In the final number, Schubert-Tausig's March Militaire the pianist achieved approximate perfection in rhythm and pedal execution.

While the Oriental Fantasy, "Islamey," of Balirikev, offers technical difficulties that has kept it from the programs of many concert pianists, the little audience that braved the hot Summer afternoon to hear Maximilian Kotlarsky play it at the regular musicale of the von Ende School of Music, August 18, was well repaid. This young man, scarcely out of his teens, and winner of the New York school's second prize in the piano department, the silver medal, is a product of American training, proving that his teacher, Albert Ross Parsons, is able to uphold this country's contention that the musical education of Europe may be equalled if not surpassed here.

Young Mr. Kotlarsky displayed not only the technic of a rapidly maturing musician, but his understanding of the Chopin numbers, his interpretation of the posthumous "Variations" of Tchaikowsky and his

ZOELLNER QUARTET AT WORK IN THE OPEN



The Zoellner Quartet at Lake Placid Unraveling the Difficult Passages of a Modern Composition

THE members of the Zoellner String Quartet are spending the Summer at Lake Placid in the Adirondacks. Aside from two concerts a week at the Lake Placid Club, at which classical programs only are rendered, the quartet is busily engaged in preparing for its coming season many new works. During the next Winter they will play many works for the first time in America besides their usual repertoire.

Among the new works performed this Summer was Brandts Buys' "Romantic Serenade" in five movements.

The quartet will be under the management of Harry Culbertson for the coming season. It will appear in all of the principal cities of the East, West and South. In all over sixty engagements have already been booked for this, their third season in America.

bounding enthusiasm in the Fourteenth Rhapsodie of Liszt showed that knowledge and intelligence are also his.

A dainty little Japanese contralto, Mrs. Toki Tagaki, pupil of Beatrice McCue, the contralto, sang a group of songs in English. The charm of this little singer captivated the audience; her contralto was

even and beautiful in the lower register.

The last concert of the von Ende School of Music at the old building, 58 West Ninetieth street, will be given on August 22. The Summer session ends on August 23, and the Fall term opens at the new building, 44 West Eighty-fifth street, on September 15.

Too Many Musicians, Not Enough Good Cooks, Says Mr. Finck in New Book

IF musical artists are all the more respected and admired for their versatility in fields of activity that lie outside the immediate sphere of their representative vocation there is no reason why music critics should not be entitled to similar commendation on identical grounds. One of the besetting sins of musicians is their narrowness of view, the result of an insufficient cultivation of interests not obviously and immediately pertinent to their profession. The music critic is generally credited with a broader expanse of vision, for his training is supposed to have led him along lines of thought that cover far more than the art of music alone. Sometimes he can afford practical evidence of the truth of such a reputation and sometimes he cannot. But even the best mentally equipped among music critics are liable occasionally to wander into a rut in consequence of the arduousness of his duties which leaves him time for little else outside of music.

There is at least one distinguished critic in New York who has not succumbed to the intolerable drudgery of routine to the extent of allowing his other faculties to atrophy. Had Henry T. Finck not become a writer on music (which originally he never intended to be) he could still have won a name for himself in several other ways. In his college days he was a keen student of psychology and of various

phases of physiology and would doubtless have won a name for himself in these sciences had he elected subsequently to pursue them in greater detail. A born traveler he has also written most absorbing volumes on Japan, Morocco, Spain, the Far West (of some three decades ago). And lately, following on the heels of an engaging series of musical dissertations, appeared the amazing compendium of epicurean wisdom entitled "Food and Flavor."

Let an uninformed person peruse Mr. Finck's writings from "Romantic Love and Personal Beauty" through "Lotos Time in Japan," "Wagner and His Works" and "Success in Music" to "Food and Flavor" and he would experience no small difficulty in determining whether the author were a professional psychologist, traveler, music critic or culinary artist. The handling of each subject bears the hallmark of the expert.

Not a Mere Scientific Feature

"Food and Flavor" reads far too interestingly to the layman to be regarded as a mere scientific treatise, and yet it brims with wise observations and wholesome advice that should be absorbed by every one. Indeed, much of it holds the reader's attention like a novel with an exciting plot. It is written with all the lucidity, the brilliancy and yet simplicity of Mr. Finck's incomparable style.

"Food and Flavor" is a work that merits the scrupulous attention of musicians—not so much because written by one so closely identified with their profession as because of the substantial gastronomic advice with

which every page abounds. The question of diet is a serious one with musicians, with singers especially, to whom dietary problems are of paramount importance. Artistic success can be dangerously hindered and imperiled by dyspepsia or kindred ailments, and it is certain that more than one discomfiture has resulted from indulgence in wretched food that an artist is prone to encounter in the course of long tours—particularly in America. For traveling musicians Mr. Finck's book becomes as valuable as a Baedeker to the uninitiated European traveler—if not considerably more so.

In connection with the food to which musicians are often exposed while touring the United States the author relates an experience which befel Paderewski (a noted epicure, by the way) on one of his early visits to this country. In one city he enjoyed a meal "equal to anything he could have expected in one of the best Parisian restaurants." Surprised and delighted, he complimented the chef. A few years later he returned to the place, but was disappointed to find how the quality of the cooking had deteriorated. Thinking the former chef had left he expressed his regrets to the waiter, but was informed that that worthy person was still there. When he requested a further explanation the waiter remarked sententiously: "If you had to play night after night, before an audience of barbarians who did not appreciate the best things in your performances would you continue, year after year, to play as well as you do now?"

Paderewski, it appears, is of the opinion

that the best edible thing produced in America is the scallop.

The Food Fancies of Musical Celebrities

Mr. Finck has, in the course of his book, mentioned several distinguished musicians, past and present, of epicurean proclivities. In addition to Paderewski he speaks of Mme. Gadske, "who will only serve fish that are brought to her kitchen alive," the once famous prima donna Etelka Gerster, Caruso, Brahms, Grieg, Rossini, Massenet and several others. Rossini at the height of his fame prided himself more on his skill in dressing a salad than on his having written successful operas. He frequently delighted his guests with dishes prepared by himself, and used to declare half seriously that "he had missed his vocation."

It is indeed a question if Rossini would not have conferred a greater benefit on humanity by devising a few succulent new dishes than by having written nine-tenths of his operas.

In view of the present enormous overcrowding of the musical profession Mr. Finck is sincerely of the opinion that many of those now earning a mere pittance as mediocre musicians might, with considerable monetary profit, endeavor to distinguish themselves in the cooking professions, which is the only one that is not actually overcrowded. "The vast majority of musicians and other artists of all kinds and grades have not only much more drudgery to undergo than cooks, but they also have much less chance to boast of a fat bank account. The best chefs command \$5,000 to \$10,000 a year, with free board and lodging." H. F. P.

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FROM WACHTEL TO CARUSO

Successful and Unsuccessful Attempts to Give Opera in English in the Early Days—Vogue of Tenors Whose Names Are Now Almost Forgotten

By ROBERT GRAU

[Second of a Series of Articles on Memories of Grand Opera in New York]

THE sensational success of Theodore Wachtel in America was without parallel in musical history, and this statement holds to the present day. His repertoire was not large, but he sang in the operas that the people loved dearly to hear—operas, too, that still attract the public, but the old-time impresario, despite his vicissitudes, despite the absence of the public-spirited men who to-day more than atone for lack of subsidies, was always inclined to entertain his public rather than to educate it.

While Wachtel was taking New York by storm on the Bowery the Academy of Music was housing the Parepa Rosa Company presenting grand opera in the vernacular with an organization that never has been surpassed and perhaps never even approached. To add Wachtel to this great company seemed unnecessary, but Carl Rosa had ambitions—he was the father of opera in English, and while he lived in this country this species of operatic presentation always profited not only himself but others to whom his enthusiasm acted as a great incentive.

Wachtel, himself, gladly accepted the invitation to sing with the English company. The fact that he demanded and received an increase of \$500 a night in all merely indicated that, like all the great tenors of the nineteenth century, he was intensely human. "Trovatore" was selected as the opera to introduce Wachtel in what was then called the "uptown" district. To-day the distance from the Stadt Theater to the Academy could be traveled in seven minutes, but in those days they seemed widely apart. I shall not attempt to dwell on the public clamor to hear Wachtel with the greatest operatic organization of the last half of the nineteenth century. The reader will, perhaps, grasp this phase of the subject when the cast given to "Trovatore" is revealed to him; Wachtel, of course, sang *Manrico*; Parepa Rosa, then in her zenith, was the *Leonora*; Adelaide Phillips was the *Azucena*, and lastly Charles Santley, then in his prime, was the *Count di Luna*. This was the greatest operatic event that ever the dear old Academy of Music has known. It was not advertised as the "ideal cast," but my brother Maurice must have had it in mind when in 1894 he solved grand opera problems and established the first operatic dividends by resorting to the "ideal cast" in Gounod's "Faust"; which in the last half of that season was given fourteen times to audiences representing never less than \$10,000 at the box office. The price of seats for this remarkable quartet of singers was practically the same as had been asked for Wachtel alone, though again the public had to pay fabulous premiums to the speculators.

\$41,000 for Three Performances

I recall that on one Sunday previous to the first night the New York Herald contained about a score of advertisements inserted, not by speculators, but by disappointed patrons who offered twenty-five dollars and up for pairs of seats. The box office records for three performances of "Il Trovatore" showed a total of \$41,000; this—being without the premiums—is worthy of record, particularly in view of the fact that—let me whisper it slowly—the opera was in English.

I might add, as an incentive to one of the gentlemen intrepid enough to revive opera in the language of the nation, that the Parepa Rosa Company and the Clara Louise Kellogg Company, without groups of high-priced singers outside of the stars themselves, were a sight draft on the public purse for more than fifteen years. And even long after both had abandoned the field after having amassed large fortunes, the nucleus of the organizations was retained by Emma Abbott, who for ten years more packed the theaters of the country, presenting at regular theater prices, in a manner that was regarded as adequate, though, of course, would not be so regarded to-day.

If my memory is not at fault opera in English failed only once during a period of more than thirty-five years' continuous activity. This was when Mme. Thurbur launched her National Opera Company. The undertaking was clearly ahead of the times and the general opinion of experts at the time was regret that ten years later

might find the projectors unwilling or unable to resume the effort.

After Wachtel there were no phenomenal tenors for almost a generation, though the public raved over Campanini, and this artist really had a more prolonged vogue than any tenor up to the advent of de Reszke.

Some Salaries of Tenors

All of the tenors of the English opera companies were extremely popular. These were Tom Karl, Theodore Mass and William Castle. The latter sang continuously for more than forty years, and all three were before the public in this country more than thirty years, singing as often as six times a week, and the largest salary any one of the three received was \$350 a week, or about \$50 a performance. Even Campanini, believed by many operatic authorities of this period to be the equal of any tenor, with the possible exceptions of de Reszke and Caruso, did not at the height of his vogue receive more than \$300 a night, while his average was much less.

With the opening of the Metropolitan Opera House, twenty-nine years ago, came a new era, but it was several years before this era developed a tenor of tremendous popularity. Even the ponderous and truly great Tamagno failed, as far as New York was concerned, to stand out as an overshadowing figure; in fact, coming as he did as a co-star with Patti and singing only on the nights the diva did not sing, the effect was that of "off nights," though Tamagno was paid \$2,000 a night, the largest sum that had ever been paid to a tenor up to his advent, and surpassed to this day only by de Reszke and Caruso, and then only after the two last named had sung for many years at a considerably lesser figure.

When all is said Jean de Reszke was the first tenor since Wachtel, who could pack an opera house at a five dollar a seat scale of prices.

During the several seasons of German opera at the Metropolitan Opera House the tenors were formidable attractions, but none, not even Alvary, possessed the strength required to sustain an opera season. And, moreover, he could not compare as an attraction with Lili Lehmann, aside from the Wagner operas which drew the public independent of the singers. Alvary could not be relied upon as an individual star. The only German tenor who, through the sheer potency of his fame and personality could fill the opera house, no matter what the opera was or who was enrolled in the cast, was Herr Niemann, at one time the greatest tenor in the world, but, like Mario and Tamberlik, he came hither long after his zenith days and his vogue was by no means prolonged.

Beginning of Caruso's Contract

During the régimes of Abbe and Grau, and the last-named alone after Mr. Abbe's death, an effort was persistently made to secure another great tenor to share the repertoire with Jean de Reszke. This aim on the part of my brother was not achieved in time for himself to benefit from it; otherwise he would not only have become famous as the first impresario not to die penniless, but instead of leaving a fortune of about half a million dollars would have become the first millionaire impresario. But alas! just as he had signed a contract with Caruso at a figure low compared with the latter's present compensation, my brother broke down in health, was forced to retire from the opera house direction and left as a heritage for his successor—Herr Conried—the contract with Caruso, thus assuring the future prosperity of the opera house; but my brother's plan of having both de Reszke and Caruso in one organization was not carried out by his successor, of whom it was said that he had had "his bed made for him."

But if my brother's health did not permit the spectacle of the two tenors in one company that could alone fill the opera house the tenors were all of the first magnitude, and one at least, Signor Alvarez, was expected to create as great a furore as Jean, while Saleza, of whom little or nothing was expected, and who at the outset was paid about one-third the amount granted to Alvarez, scored the greatest success of any tenor in the last twenty years—always excepting Jean and Caruso.

On the other hand, Alvarez was paid at the outset as much as Jean, and though experienced critics differed as to his artistic status, he could not draw a filled auditorium without Melba or Calvé in the cast.

It has always seemed strange to experienced observers in matters musical that however great the vogue of tenors in grand opera the public has never been attracted to hear them in concert. Consider by contrast the remarkable financial results attending the concert tours of a prima donna such as Patti, Melba and Calvé. Even Caruso's only concert tour, while resulting in average gross receipts of \$6,000 per concert, did not encourage the great tenor to repeat the experiment.

For more than twenty-five years no tenor was accorded sufficient patronage on a concert tour to induce any impresario to attempt to make terms with the principals of the Metropolitan Opera Company, but when Oscar Hammerstein came on the scene with Bonci, Zenatello and Constantino, the musical bureaus all over the country were flooded with requests for their appearance in festival concerts and recitals, and it has been extremely difficult to secure these artists for operatic work, so profitable have their concert engagements been in the last two or three years. Bonci can draw \$4,000 to \$5,000 in a song recital with no other artist on the program and only an accompanist. The expenses are practically nil. Reference to the long-time public aversion to hearing our great tenors in concert recalls an even greater aversion to contraltos. It is a fact that while all the sopranos of the opera prospered enormously in concert, no contralto previous to the advent of Ernestine Schumann-Heink possessed the compelling qualities to attract a large audience in concert and no impresario from 1870 to 1895 was ever willing to undertake a prolonged tour, no matter how great the vogue of a contralto in opera. Even Anna Louise Cary, the most popular contralto of the last half of the nineteenth century, could not draw audiences large enough in concert to justify a Spring tour at the conclusion of the opera season.

The Case of Schumann-Heink

The tremendous popularity of Schumann-Heink has in no way changed conditions, as far as contraltos are concerned. The German contralto stands absolutely alone and her career has had no parallel in musical history. Moreover, no one has been more amazed at the financial results attending her tours than Madame herself.

When my brother engaged Schumann-Heink for the opera house he offered her \$250 a week, which was so much more than she had ever had before that she accepted with alacrity, and when her triumph here was so pronounced Maurice Grau did not wait for the singer to approach him for an increased compensation, but he first doubled and then trebled the amount she found in her pay envelope on settlement day. For more than eight years the income of Schumann-Heink has exceeded \$5,000 a week and each year finds the total increasing.

This extraordinary hold on the public is a subject that many writers have dealt with and is merely mentioned here to denote the contrast as between the German contralto and other contraltos, many of whom had triumphed in opera with almost equal effect as the great sopranos who could go about the country and fill the largest opera houses at high prices for seats.

All of the great sopranos of twenty years ago, such as Eames, Nordica, Calvé and Melba, draw as well to-day in concert as they did then. Yet the contraltos of that period, such as Scalchi and Mantelli, when they did go on concert tours, were forced into the smallest cities and even in these the results were poor and the tours abandoned.

One tenor, an unusual case perhaps, completely cast to the winds all theories as to the ability of tenors to attract the public in concert. This was the tour of the cantor Sirota, who was announced as the world's greatest tenor. Sirota drew a \$10,000 audience at the Hippodrome one Sunday night, and all of his appearances attracted capacity audiences composed in the main of Hebrews, and these were attracted from a religious rather than from a musical standpoint.

De Reszke Not a Concert Artist

Jean de Reszke always refused to appear in concert; also, he never allowed himself to appear in public save as a guest. Often he refused \$5,000 to sing one or two arias in the homes of the wealthy, and once, after refusing such an offer, Jean did present himself as a guest, and if the hostess had cherished a hope that the great artist had "brought his voice with him" she did not have temerity to give voice to her hopes. That my lady would have received a well-merited rebuke had she done so none who knows the Polish singer could doubt.

As the operatic season of 1913-14 is to witness the very unusual spectacle of three opera houses open simultaneously it may be that the question "After Caruso, who?" will be answered. Many there are who have heard Anselmi who is mentioned as a Hammerstein capture who do not hesitate to proclaim that this celebrated tenor's vogue will equal that of Caruso, and rumor is busy

with a silver-voiced American youth. He is barely twenty-two, now singing in a provincial opera house in Italy. Milton Aborn has followed him to this locale, bent on signing him for the Century Theater. The newest of American impresarios is impressed with the lad's worth. But whether it be the great Anselmi or the unknown youth, it will be found that when Caruso elects to close his unexampled career the public will hail his successor instantaneously. So it has been for more than fifty years at least.

[To be continued]

MELBA PATENTED HER NAME

Took Step to Prevent Its Use by Soap and Perfume Advertisers

While the distinction is one she has not tried to acquire, scarcely any singer has had as many soaps and sauces, ribbons and ruffles named after her as has Mme. Melba. Moreover, the euphony of her professional name, combined with the singer's popularity, has induced many a fond mother to borrow it for her child, and Melba regularly receives photographs of little girls who have been named after her. Except in legal documents, however, Melba is never described by her own first name, which is Helen.

Several seasons ago, while passing a drug store whose windows were crowded with glaring advertisements of a Melba perfume, she went in to test its quality. This she found so bad that she remonstrated with the proprietor. "How dare you attach my name to such stuff?" she demanded. "I've as much right to it as you have," he answered coolly, "for your real name is Mrs. Armstrong." She lost no time in patenting the name "Melba" so as to control its use in all matters in the future.

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FROM CINCINNATI TO PHILADELPHIA BY AUTO

Concert-Master Hermann Finds Substitute for Railroads in Filling Engagements

PHILADELPHIA, Aug. 18.—Emil Hermann, the concert master of the Cincinnati Orchestra, which has been filling a two weeks' engagement at Willow Grove, made the trip



Emil Hermann, Concertmaster Cincinnati Orchestra, on a 1,000-Mile Trip in His Own Car

from Cincinnati, via Cleveland and Buffalo in his own automobile. The trip required three days and was without accident.

Emil Hermann succeeded his father, Hugo, as concert master of the Cincinnati Orchestra. In spite of the difficulties of his position, Mr. Hermann immediately created a favorable impression and has added to his fame, both as concert master and soloist, with each succeeding season. As a soloist he has been in demand not only during each Cincinnati series, but also for the road concerts. His playing is characterized by a tone rich in emotional power and a splendid interpretative ability.

Additions to Faculties of Milwaukee's Music Schools

MILWAUKEE, Aug. 18.—Activities in Milwaukee musical schools and conservatories will begin about September 1, the Wisconsin Conservatory of Music reopening under the musical direction of William Boeppler. The Marquette Conservatory of Music begins its third season with two new features. One is to be the kindergarten department in charge of Frances Flaherty and the other children classes in chorus singing. Harrison Hollander, pianist and

accompanist, and Ruth Collingbourne, violinist, have been added to the faculty. Louis La Valle, baritone, is another addition, and he intends to organize an opera class to produce an opera during the year. With Hans Bruening and Clarke Wooddell as directors the Wisconsin College of Music will be reopened, after a lapse of two years, during which time it was affiliated with the Wisconsin Conservatory of Music. Among the recent additions to the faculty are Lewis Vantine, Sophie Charlotte Gaebler and Martha Wuerst Di Fabio. The Wrangle School of Music succeeds the Wrangle School of Violin Instruction, with added piano, harmony and vocal departments. Prof. W. J. L. Meyer continues the Meyer School of Music. In the music department of the Milwaukee-Dowder College for young women A. K. Lowry, of Chicago, will continue his classes. Mr. and Mrs. Amon Dorsey Cain, voice and soprano, will also be engaged in teaching the ensuing year. M. N. S.

CHALIAPINE WOULD LIKE REHEARING IN AMERICA

Was Badly Introduced as Russian Basso, He Says, and Hampered by Comrades Who "Edged Out Rivals"

With caustic pen and keen observation Charles Henry Meltzer gives the New York *American* a word picture of life at the popular French watering place, Deauville, where, the distinguished critic relates, great singers, famous actors and popular musicians add to the brilliancy of the season. In the tiny Casino Theater one may hear French and Italian opera sung by Maria Kousnezoff, the gifted Russian, who has supplanted Mary Garden in Paris; Chaliapine, Sammarco, Lafont, and other favorites.

In the lobby of the Royal I found Chaliapine upright and boyish in his air as ever, relates Mr. Meltzer. He knew nothing of his reported engagement with the Russian opera company by Milton and Sargent Aborn, though he assured me he would rather like to return to America.

"The first and last time I was there," said Chaliapine, "I was wrongly introduced as a Russian basso. Besides, I had to face Italian comrades, who, in a quiet but effective way, edged out their rivals."

By far the best-dressed woman here this year is Mme. Kousnezoff, continues the American critic. Mme. Kousnezoff, who is the daughter of a famous Russian painter, told me she had hoped to sing with the Chicago Opera Company next winter. Baron Gunzburg, her French manager, however, flatly refused to release her, so it may be another year before she goes to America. She is planning an American concert tour with her husband and a distinguished conductor named Lasalle. Chaliapine, her compatriot, paid her an unusual compliment by supporting her in a small part.

In one respect Mme. Kousnezoff is unique. Besides being a most charming singer, she is a premier danseuse, who could hold her own with even Pavlova. The Czar was so amazed one night by her dancing in one of Rimsky-Korsakoff's operas that he sent her a decoration.

"Mary Garden, who, I regret to hear, has not yet recovered her voice, was to have sung the title rôle in 'Le Jongleur' this week at the Casino, but could not appear. It is unlikely that she will create the part of *Malicla* in 'The Jewels of the Madonna' at the Paris Opera House. Some hint that she may never reappear there. This would distress her friends and please her foes, who seem equally numerous."

President Stoessel of St. Louis Musical Union Returns from Europe

Albert J. Stoessel, president of the Musicians' Union of St. Louis, arrived from Europe this week. During his trip abroad Mr. Stoessel visited a daughter and son, both of whom are studying music in Berlin. His son has attained high recognition as a violinist and will tour this country in 1914-15.

Miss McMillan in Summer Concert

Florence McMillan, pianist and accompanist, interrupted her Summer's vacation at Montrose, Pa., to play a recital for Lillian Eubank at New London, Conn., on August 11. Miss McMillan will return to New York in September to begin her engagements with various artists, including Leo Slezak, with whom she will make a concert tour.

VIOLINIST AND PIANIST EXCEL AS HORSEWOMEN



Marie Nichols (at the Left) and Mme. Charbonnel at Mount Monadnock, N. H. Miss Nichols Is Riding "Prince"

EAST JAFFREY, N. H., Aug. 18.—Mme. Avis Bliven Charbonnel, the pianist, and Marie Nichols, the violinist, are among the members of the musicians' colony who are spending the Summer here at the foot of Mount Monadnock. Miss Nichols has a beautiful Summer home and has entertained several artists during the season.

Both Mme. Charbonnel and Miss Nichols

are expert horsewomen and have spent much time in equestrian explorations about the country. Miss Nichols and Mrs. Charbonnel are planning to give a number of joint recitals during the coming season and have been working on repertoire. Miss Nichols is under the management of Foster & David and Mme. Charbonnel's interests are being looked after by Haensel & Jones.

CHAUTAUQUANS SING BUSCH "KING OLAF"

Choral Work Presented Capably by Summer School Chorus Under Hallam Bâton

CHAUTAUQUA, N. Y., Aug. 17.—On Monday evening, August 11, the Chautauqua choir, orchestra and soloists for August were heard in "King Olaf," a work by Carl Busch of Kansas City. The work is practically a new one and it shows the fine musicianship of the composer. The choruses are pleasing, at times assuming massive proportions, and the solos call for large things on the part of those performing them—in fact, the work is quite Wagnerian at times. That the composer has done an important thing musically is certain, and to musicians the "King Olaf" is of the greatest interest, but as a composition for the pleasure of a layman it lacks somewhat, taking it from the point of popularity with a mixed and Summer audience.

Miss Thornborough, soprano, was most pleasing and read the difficult passages and solo numbers in a musicianly manner. Oscar Lehmann, tenor, who was heard here at Chautauqua two years ago, sang with much fervor and vocal intelligence. The singing of Andrea Sarto, basso, was one of the artistic performances of the season, and incidentally his singing was heard to advantage from every part of the immense amphitheater. The orchestra and chorus gave a fine presentation of the work, and Director Hallam is to be congratulated on the success of the performance.

The second performance of Verdi's "Trovatore" in concert form was given in the Amphitheater on Friday evening by the choir, orchestra and soloists for August, and again was the audience enthusiastic and delighted with the work in this form. All the soloists were new, with the exception of Mrs. Norris and Mr. Croxton. Miss Thornborough, in the soprano rôle, was delightful and sang with a charm that was most pleasing. Mrs. Janney was pleasing in the contralto work, her rich voice and clear enunciation winning her many friends. Mr. Lehmann inspired his hearers with the enthusiasm and excellence of his work. Mr. Sarto sang with sound judgment and again proved himself to be a true artist. The orchestra and chorus gave a perform-

ance of the work which will long be remembered.

Olin Downes in Lecture Recital

Olin Downes and Austin Conradi gave a very interesting and educational lecture-recital at Higgins Hall on Thursday, the program being given under the head of "Debussy and His Music." A large audience was in attendance and these two artists were heard at their best. Mr. Downes, who is the *MUSICAL AMERICA* representative in Boston and music critic of the *Boston Post*, is a newcomer on the music faculty at Chautauqua and has made many friends during the season.

On Wednesday afternoon, August 13, the Chautauqua junior choir was heard in its only concert of the season. The work of this body of young singers showed the master hand of the musical director, Alfred Hallam, and the large audience was most enthusiastic. The orchestra's playing of the Prelude by Jarnfelt was a tasteful performance. The children's choir closed the program admirably with a short cantata called "Vogelweid the Minnesinger," by Rathbone. Miss Thornborough, Mrs. Janney, Mr. Lehmann, Mr. Sarto and Ernest Hutcheson were heard effectively in solo numbers. Lynn B. Dana was the able accompanist.

Croxton-Conradi Program

Frank Croxton and Austin Conradi gave another of their interesting recitals at Higgins Hall on Thursday afternoon and delighted a large audience. Mr. Croxton gave the usual good account of himself and sang in a finished manner. He displayed a magnificent voice, over which he has absolute command. Mr. Conradi was in equally excellent form and played his piano numbers with brilliancy and finish. He presented three of his own numbers and they proved to be of pleasing style and musicianly throughout. L. B. D.

Ann Arbor Faculty Members in Recital

ANN ARBOR, MICH., Aug. 13.—The second concert given by the Summer faculty of the University School of Music was held Tuesday evening and a large crowd heard a particularly fine program by Nora Crane Hunt, contralto, and Harrison Albert Stevens, pianist. Miss Hunt sang with splendid voice control and with care in interpretation. Mr. Stevens's playing, especially of the B Flat Minor Sonata of Chopin, called forth great enthusiasm. He phrased perfectly and his interpretations were wonderfully poetic. The Summer School closes next week. I. R. W.

Hear Pittsburgh Festival Orchestra

PITTSBURGH, PA., Aug. 18.—Much interest was shown in the concert of the Pittsburgh Festival Orchestra last Wednesday night. The two soloists, Mrs. Bess Hammond Hite, pianist, of the Mendelssohn Conservatory of Music at Johnstown, Pa., and A. Rosen, violinist, called forth enthusiastic applause. The work of the orchestra was enjoyable and embraced many good numbers. E. C. S.

Miss Grace KERNES SOPRANO

Miss Kernes will, on her return from Europe, enter on her fourth season in concert, oratorio and recital. In her work for three years past she has so demonstrated her merits as a singer that each year has been marked by more important engagements and greater successes. Her bookings for 1913-1914 already include many societies and clubs of the first rank.

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THIBAUD'S RETURN AT ZENITH OF HIS POWER

Judging the development of an artist after he has reached professional maturity is a process which will be enjoyed by American music lovers this season in the case of Jacques Thibaud, the French violinist, who comes to us after an absence of ten years. At his preceding visit Mr. Thibaud was already an artist of established reputation, but his years since that time have been filled with successes and broadening experiences which now place him at the zenith of his power.

This virtuoso, and musician in the truest sense, was born in Bordeaux in 1880. Up to the age of thirteen, he was taught by his father, and then was sent to the Paris Conservatoire, where he studied under Marsick, and in 1896 gained a *première prix*. To supplement his modest means he played several years in the Café Rouge, and there was heard by the famous conductor, Edouard Colonne, who was so struck by the young violinist's unusual talent that he offered a place in his orchestra. Shortly after, the leader being unable to play the

solo part in an orchestral work, Thibaud was asked to take his place, and did so with such conspicuous success that he became a regular soloist at the Colonne Concerts, playing no less than fifty-four times in a single season.

His fame in Paris established, the young violinist visited England, and then America, his tour in 1903 winning him prompt recognition. Since then, Thibaud's standing in Europe and throughout the musical world has been steadily enhanced, until to-day he is accorded a place in the foremost ranks of contemporary violinists. As a representative of the French school he is considered to be without a rival, producing an exceptionally pure and lovely tone, bowing with elegance, and possessing a caressing style peculiarly his own. After the French composers, he is heard at his best, perhaps, in the concertos and sonatas of Mozart, of which he gives an exquisite account, though his repertoire embraces practically the entire scope of violin literature.

For some time Thibaud played on a violin made by Carlo Bergonzi, but he is now the possessor of an even finer instrument, a rare Stradivarius, once the property of Baillot.

TOUR FOR MR. GARDNER

Young American Violinist Enters Foster & David Ranks

Foster & David, the New York managers, announce that they will present in concert and recital the coming year Samuel Gardner, the young American violinist.

While Mr. Gardner was born abroad, yet he may lay claim to the title of an American artist, because all of his education has been gotten in this country. As a pupil of Winternitz and Loeffler, in Boston, and Franz Kneisel, in New York, he has developed his talents to such an extent that upon the occasion of his first New York appearance last year he received high praise from the most severe of the critics. His performances show an adequate technique, considerable musical feeling and taste, and a pure and well-produced tone.

Mr. Gardner will appear throughout the country in concert and recital during the coming season.



Samuel Gardner

Connell and Grimson Delight Bar Harbor Audience

BAR HARBOR, ME., Aug. 9.—Horatio Connell, baritone, and Bonarios Grimson, violinist, evoked great enthusiasm at a concert given at the Building of Arts this afternoon, a re-engagement from last season. An exceedingly attractive program, which admitted no encores, included the following numbers: Mr. Grimson—"Ciaccona," Tomaso Vitali; "Motto Perpetuo," Cupis; "En Bateau," "Sérénade à la Poupée," Debussy; "La Fée du Mallier," Godard. Mr. Connell—"Verborgenheit" and "Fussreise," Hugo Wolf; "Traum durch die Dämmerung" and "Heimliche Aufforderung," Strauss; "Lunghi dal caro bene," Secchi; "Bergère Légère," arranged by J. B. Weckert from old French; "The Lute Player," Allsitt; "Floods of Spring," Rachmaninoff, and "Chant Hindu," Bemberg, with Mr. Grimson. Mrs. Ethel Cave-Cole accompanied at the piano.

Second Cologne Success for Irma Seydel

BOSTON, Aug. 16.—Irma Seydel, the young Boston violinist, who is making a concert tour in Germany, recently played her second engagement in Cologne, having aroused much admiration with her art there a short time ago. The Cologne critics give Miss Seydel unstinted praise, her highly developed technique and soulful interpretations, combined with her modest and unaffected appearance, made a sympathetic impression and called forth most hearty applause. Miss Seydel was presented with a huge bouquet with a dedication by the orchestra of Cologne.

RECONCILED WITH PAVLOVA

Partner Novikoff Finds His Slapping by Dancer Was Accidental

LONDON, Aug. 16.—Reconciliation has been effected between Anna Pavlova and her partner, Novikoff, who severed professional relations owing to Mme. Pavlova's slapping her partner. It seems that the trouble was due to a misunderstanding. It is true that Mme. Pavlova slapped Novikoff in the face, but it was unintentional, while Novikoff thought the blow was inflicted purposely. Harmony has been restored and the two dancers went to Berlin to-day. On October 8 they will sail for New York.

Mme. Pavlova will be in London from August 20 to August 29 to finish rehearsing the company for her American tour. She will take over twelve ballets, ten of which are new, including "The Magic Flute," by Sir Frederick Bridge; "The Seven Daughters" and a prelude, both arranged by Fokine; a new Oriental ballet by Leon Pakst entitled "La Fille Mal Gardée," "Armorilla Pacquita," the "Invitation to the Waltz" by Weber, and Chopin's Suite of Dances. She will repeat her previous success as *Giselle* in "Coppelia," and will also give a number of new dances.

The company will include thirty dancers in addition to Pavlova and Novikoff. The company will carry all its own scenery. The first performance will be given at New Haven, after which the company will begin its season at the Metropolitan Opera House on November 3, as the preparation of the scenery for the production of "Parsifal" and "Der Rosenkavalier" makes it impossible for the appearance of the ballet at the Metropolitan any earlier.

Thunder-Myers Recital

ATLANTIC CITY, N. J., Aug. 14.—Henry Gordon Thunder, organist of the Roman Catholic Cathedral, Philadelphia, for fifteen years director of the Oratorio Society of the Quaker City and a Summer resident of Atlantic City, gave a recital recently with Henry Myers, violinist of the Philadelphia Orchestra, and Mrs. J. Aubrey Hagar, soprano of Westmoreland Church. Mr. Thunder, as pianist, featured with a male chorus of twenty-five. Frederick Reese, baritone; Mrs. Laurence Putnam Kellogg, contralto; Charles Scull Keen, tenor, and Elizabeth Richards, soprano, sang solos from modern romantic composers and made a well balanced quartet.

Nellie O'Reilly, a Philadelphia contralto, gave a recital of Irish songs at the Continental Hotel, August 10. L. J. K. F.

Kansas City Gets Opera Season by the Chicago Company

CHICAGO, Aug. 16.—Bernard Ulrich, business manager of the Chicago Opera Company, announced that the Kansas City guarantors have agreed to meet the terms asked by the Chicago Opera Company, and that if present arrangements are followed the company will visit Kansas City the first week in April.

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COMPOSES VIOLIN MUSIC ONLY

Cecil Burleigh's Talent Wins Interest of Prominent Musicians

COMPOSERS who are devoting themselves exclusively to violin music are, indeed, rare nowadays. But Sioux City, Ia., may boast of having within its borders a musician who is doing this particular thing, and according to eminent authorities who have examined his work is doing it exceedingly well.

The composer in question is Cecil Burleigh and it was due largely to the interest of Maud Powell and Arthur Farwell that his work has been accorded recognition. Mme. Powell has placed several of his compositions on her programs for next season and Albert Spalding has announced his intention of using some of them in his forthcoming European concerts.

Mr. Burleigh has enjoyed splendid educational opportunities. A student of the violin, he spent two years in Chicago under Sauret and Heermann, at the same time mastering the fundamentals of composition under Borowski. Then came a period of study abroad with Anton Witek as the guide for violin playing and Hugo Leichtentritt for composition. After two years of concert work Mr. Burleigh located in Sioux City, where, at the present time, he is teaching at the Morningside Conservatory of Music.

He has composed a number of suites, besides two sonatas and a concerto. The house of G. Schirmer has published twenty



Cecil Burleigh, Young American Composer of Violin Music

of his compositions and the Ditsons have published seventeen.

Washington Hears Returned Proschowsky Pupil in Musicale

WASHINGTON, D. C., Aug. 18.—Helmar Cheeseman has again joined the musical circles of the Capital City, having just returned from Berlin, where she has been spending two years of conscientious study with Franz Proschowsky. Her voice has gained in fullness and sweetness.

ELEANOR SPENCER PIANIST



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"She at all times finds the right interpretative note and her artistic intentions are supported by mature technical resources."

REFEREE, LONDON:

"Miss Eleanor Spencer's pianoforte playing at her recital at Bechstein Hall on Friday afternoon possessed an individuality and significance that made one forget the excellence of her technique, a most convincing proof of true artistic ability."

GLOBE, LONDON:

"It is a great pleasure to listen to a real and enthusiastic artist like Miss Eleanor Spencer. If we may judge by the excellent interpretations which she gave yesterday, Miss Spencer is not only an accomplished executant, but she has also a musician's temperament."

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TACOMA MUSICIANS JOIN IN AID OF LOCAL COURSE

Unique Spirit Shown in Concert Series Arranged by Jason Moore—Orpheus Club

TACOMA, WASH., Aug. 7.—Among the numerous interesting events planned for the coming musical season is a series of five concerts arranged and managed by the well-known Tacoma musician, Jason Moore. Mr. Moore has engaged many leading soloists for a local artists' course. His idea is to get musicians to work together for the upbuilding of musical life and appreciation in this city, and his efforts are meeting with prompt response from his colleagues.

During the series many novelties will be introduced, and much interest is developing in the program arrangements. The season will open with a recital for two pianos given by Mr. Moore and Robert L. Schofield, of the University of Puget Sound. Among other works, the Second Suite by Rachmaninoff will be given, also the "Don Juan" Fantaisie, by Liszt, and "Danse Macabre," by Saint-Saëns. Mrs. Chandler Sloan will be the assisting

soprano. Second in the course will be a piano recital by Erma Muhlenbruck, a brilliant young artist who has recently returned from her work with Schnabel in Berlin. Mrs. Frederic Rice, soprano, will assist. The third concert will probably be a costume concert by leading lady singers of Tacoma. They will appear in solo and ensemble numbers, singing the songs of other countries and other times and appropriately gowned for each. Following will be an evening of chamber music by Mr. Moore, Ralph Shepherd, 'cellist, and Mr. Brambilla, violinist. They will present Dvorak's Dumky Trio and lesser works of interest. Mrs. Grace Bradley Tallman, soprano, will assist, and many musicians of the city will join in a grand ensemble. It promises to be a concert of great interest. Society people are taking interest in the course, more than seventy-five prominent women having consented to act as patronesses.

On Wednesday night the Orpheus Club gave its annual outdoor concert in the Stadium before an audience of about five thousand. Keith Middleton, director of the club, is an amateur of much culture and a wide experience in this branch of musical work, and has brought the Orpheus Club to a high degree of perfection. Eunice Prossor, violinist, and Fritz Kloepper, baritone, added materially to the already artistic program. A new arrival, Herr Kloepper, won hearty appreciation of his artistic attainments. He expects to spend the year in this vicinity, and will do mostly concert work. Next week the Orpheus Club will go to Victoria, B. C., and join in a concert with the Arian Club of that city.

Robert L. Schofield gave the fourth in his series of organ recitals at the First Methodist Church on Tuesday. Ira Pratt, the popular baritone, who assisted at the recital, is leaving this week for his future home in Chicago. His departure will be much regretted in Tacoma, where he has been a concert and church singer for years. On Monday night a concert was held for the benefit of the Parkland Children's Home, and a considerable sum was collected for the institution. Those giving their services to the enterprise were Roy Anderson and Frances Bradshaw, violinists; Fay Ruddock, John W. Jones and Fritz Kloepper, vocalists; Martamay Acheson, reader; Reese Jones and R. L. Schofield.

Mme. Yvonne de Treville, the well-known prima donna, was in town this week. She is arranging for her own concerts, which include the presentation of "Three Centuries of Song," in costume.

Mrs. Lottie Ashby Othick, a brilliant dramatic soprano of Portland, and Mrs. Gertrude Griffith Shelp, soprano, of Chicago, have been among the visitors in Tacoma during the past week.

ROBERT L. SCHOFIELD.

"I understand the composer of that wonderful piece of music walked the floor at night."

"Served him right," replied Mr. Growcher. "That's what I have to do when the family next door plays it."—*Boston Post.*

MORE OPERA FOR ENGLISH PROVINCES

Northern Cities to Have First Production in English of "Rosenkavalier" and "Pelléas," Sung by Ernst Denhof's Touring Company—Two Americans in Next Season's Roster of Carl Rosa Organization, Which Has "The Jewels" in Vernacular

Bureau of Musical America,
48 Cranbourn Street, W. C.,
London, August 9, 1913.

WITH so many companies continuously and successfully touring the United Kingdom, it is idle to talk of grand opera being unappreciated here. A scheme of exceptional interest is at the moment materializing under the direction of Ernst Denhof. Favorably known by reason of his former enterprises in northern cities, Mr. Denhof has now completed arrangements for another extended tour in the northern part of Great Britain.

The repertory will consist of the entire "Ring," "Flying Dutchman," "Tristan and Isolde," Gluck's "Orpheus" and Strauss's "Elektra," together with the first production in the provinces, and in English on any stage, of "Der Rosenkavalier" and "Pelléas et Mélisande." Mozart's "The Magic Flute," which is strangely neglected in this country, will also be included and will be given an entirely new setting.

Beecham as Denhof Conductor

Some of the operas will be conducted by Thomas Beecham, who has been engaged

as successor to Michael Balling, while the two Strauss operas will be directed by Herr Schilling-Ziemssen, who was specially recommended by Dr. Strauss.

The orchestra, almost exclusively composed of members of the Covent Garden, London Symphony and Beecham orchestras, will vary from sixty-five to eighty-two performers, according to necessity. The chorus, which is being trained by Herr Grunbaum, will number about ninety, and there will be a ballet of twenty-four, trained by Ruby Ginner. Among the artists are Mesdames Agnes Nicholls, Gleeson-White, Caroline Hatchard, Edith Evans, Gertrude Blomfield, Marie Brema and Maud Santley; Messrs. Walter Hyde, Frank Mullings, Hans Bechstein, Frederic Austin, Charles Knowles, Lewys James, Frederick Randalow and Robert Radford. The season begins at Birmingham on September 15.

The steady continuance of the Carl Rosa Opera Company is most interesting. Walter Van Noorden gives particulars of his forthcoming season, which is to commence on September 1 at the Marlborough Theatre and comprises a provincial tour continuing until the middle of next May. The principal singers include Mesdames. Ina Hill, Beatrice Miranda, Elizabeth Burgess, Phyllis Archibald; Messrs. Hebdon Foster, Ar-

TENOR, TEACHER AND CONDUCTOR CONFER AT ATLANTIC CITY



Trinity of Musicians at Atlantic City—Left to Right: Enrico Aresoni, Percy Rector Stephens and Oreste Vessala

Atlantic City's "madding crowd" does not entirely neglect its opportunity to hear good music, as witness the throngs who have been greeting the musical programs of Oreste Vessala at the Steel Pier. Not only does this conductor provide appealing orchestral music, but he sees to it that his audiences have a hearing of worth-while soloists.

One of his interesting singers was Enrico Aresoni, the operatic tenor, who was heard with the Aborns last Spring. This "second Caruso" has been creating a tremendous impression at the New Jersey resort. Mr. Aresoni has been studying with Percy Rector Stephens, the New York instructor, who is shown above with the tenor and Conductor Vessala.

Nine Thousand Hear Althouse and Vera Curtis at Atlantic City

ATLANTIC CITY, N. J., Aug. 14.—Paul Althouse, formerly of Philadelphia, and now of the Metropolitan Opera Company, was heard in a festival concert on the Steel Pier, August 3, with Vera Curtis, also of Metropolitan Opera Company, and Martini's Symphony Orchestra. The tenor proved a favorite with nine thousand listeners. A duet with the soprano from "Madama Butterfly" proved an able vehicle for sympathetic timbre and fine expression. Miss Curtis sang a "Faust" aria.

L. J. K. F.

thur Winckworth and Frederick Clendon, who are all described as "old favorites."

American Soprano and Contralto

The credentials of newcomers are also set forth, among whom may be mentioned Pauline Donnan, a young American soprano, who "has a most charming appearance" and "sings the coloratura parts with perfect ease and brilliancy," and Sybil Conklin, a contralto, also an American. The company is well supplied with tenors, having William Wegener, Gordon Thomas, Edward Davies and a young New Zealander, Frank Foster, "who has a charming voice and whose style is most artistic."

The most important addition to the repertoire is "The Jewels of the Madonna," the significance of which will be enormously increased by being able to follow the dialogue with understanding. The English rights have also been secured of "The Tales of Hoffmann" and "Aida." "The Bohemian Girl" and "Maritana" still remain the only representations of native opera. The repertoire contains three of Mozart's operas, "The Magic Flute," "Don Giovanni" and "The Marriage of Figaro."

Choral Work on Welsh Theme

A new choral work called "Prince Llewellyn," the composition of Cyril Jenkins, is among the novelties that may shortly be heard in London. The words, which are by the Rev. Elvet Lewis, deal with the last tragic episodes in the life of one who was one of the most remarkable figures in Welsh history. "Prince Llewellyn," which is written for tenor and baritone solos, chorus and orchestra and occupies about forty minutes in performance.

ANTHONY M. STERN.



Bessie Trask, of Wallingford, Conn., has received one of the scholarships of the Cornell Summer School, entitling her to free tuition in music.

Frank Spurr, business manager of the Faelten Piano School of Boston, is at the Colonial Inn, Warner, N. H., with Mrs. Spurr and their son, Geoffrey.

Emma Cecile Nagel, a graduate of the Ziegler Institute, New York, gave a recital on August 15 at Brookfield, Conn., previous to her Western concert tour.

Mrs. Grace Walker Nichols, Mrs. Antoinette Brett Farnham and Donald Adams, all of New Haven, Conn., were the participants in a recent program at the Woodmont Chapel, Woodmont, Conn.

Myra Pond Hemenway, teacher of the piano, is registered at the Leighton House, Winthrop Highlands, Mass. Mrs. Hemenway reopens her studio in the Pierce Building, Boston, early in October.

After an exceptionally busy season which has extended well into the Summer, Josephine Knight, the Boston soprano, has gone to her camp in East Rindge, N. H., where she will "camp out" until September.

Frieda Hempel, the Metropolitan soprano, is booked for a recital at Hartford, Conn., under the management of W. F. A. Engel, on November 3. Miss Hempel is also to sing at Springfield, Mass., two days later.

Mabel W. Daniels, the Boston composer, who has been at the Walpole Inn, Walpole, N. H., went over to Peterborough, N. H., this week to conduct one of her compositions at the music festival of the Edward MacDowell Memorial Association.

Lilian Eubank, the mezzo-soprano of the Metropolitan Opera Company, appeared at Brooksieper's Ocean Beach Pavilion, New London, Conn., under the direction of Emilie E. G. Geer. Florence McMillan and Mary C. Browne were accompanists.

Prizes were awarded at the annual recital by pupils of Mrs. Clara Brainerd Forbes, East Haven, Conn., the winners being Margaret Borrmann, Lillian Bradley, Mildred Fowler, Doris Hosly, Doris Coleman, Hazel Scoville and Anna Hurley.

Several of the musicians connected with the Summer School, Chautauqua, N. Y., are to be heard at the International Peace Assembly in Canada, Frank Croxton and Austin Conradi appearing on August 22 and Lynn B. Dana giving a piano recital on August 27.

Jane E. Williams, a Baltimore pianist, is spending her vacation in the Blue Ridge Mountains of Virginia, near Berryville. Miss Williams was a member of the interpretation class of George F. Boyle at the Summer school of the Peabody Conservatory of Music.

The third annual Saxo-Thuringian Volksfest held at Cypress Hills, Brooklyn, on August 17, attracted nearly 4,000 persons. The Williamsburg Sängerbund, the Hessian Sängerbund, the Saxonia Männerchor, the Thuringian Bandonium Club and the Kazoo Band Wettin were heard.

Rose O'Brien, lately sang at the Country Club, Norfolk, Conn., in a musicale arranged by Mrs. Frank L. Hungerford and Mrs. William C. Hungerford, of New Britain. E. F. Laubin, organist of the Asylum Hill Congregational Church, Hartford, was Miss O'Brien's able accompanist.

J. J. Miller, choirmaster of Christ Episcopal Church and Ohef Shalom Temple, Norfolk, Va., has been visiting with Mrs. Miller at the home of the latter's mother, Mrs. Charles H. Allen, Bridgeport, Conn. With them is H. Edgar Donovan, the remarkable boy soprano of Mr. Miller's choir.

A joint recital was presented recently at the Amphitheater, Chautauqua, N. Y., by Charles E. Clemens, organist, and Sol Marcossion, violinist. They were greeted by a large audience who were most enthusiastic over the work of the two artists.

Mr. Clemens was heard in a recital on

August 12. George L. Ritzhaupt was elected president of the Germania Liederkrantz, of Beloit, Wis., at the annual meeting. Louis Thomann was elected corresponding secretary; Philip Yost, financial secretary; Charles Haase, treasurer; John Rindfleisch, Charles Reibe and Gottfried Zander, trustees.

The last of the violin recitals of Sol Marcossion was given at Higgins Hall, Chautauqua, N. Y., August 12, with Austin Conradi at the piano. Of special interest to Chautauquans was the Sonata by the late Joseph Henius, who was one of the instructors at Chautauqua in the music department last season.

Rockville, Conn., has a new vocal quartet organized by A. E. Waite, who conducted the Rockville Chorus last Winter. The organization will be known as the Lyric Quartet, and will consist of Gladys C. Badmington, Mrs. Dorothea Abbey Waite, Luther White and Percy Cooley, with Mr. Waite as accompanist.

At the Perry Victory Centennial and Home Coming celebration at Green Bay, Wis., the Heynen Green Bay band played a new composition by Mabel Claire Smith, a local musician. The march is entitled "Perry Centennial March." It was written by Mrs. Smith, and arranged for the piano by Mrs. John Whitney.

An organ recital was given by Mrs. William Augustus Logan, of Birmingham, Ala., at the First Christian Church, on Thursday evening, July 31. Mrs. Logan is a pupil of Claude R. Hartzell, the organist and teacher, of Birmingham. Mrs. Logan was assisted by Mrs. Edna Strickland, who sang "O Dry Those Tears," by Del Riego.

The Austrian Singing Society of New York, the Gottschee's Männerchor and many other Austrian and German societies participated in the Austrian Volksfest, held at Richmond Hill, Brooklyn, on August 17. The musical program included "Tiroler Sängers und Zither-Quartet in der Weinlaube." About 2,500 persons were present.

Mrs. Frances Woolf-Morrow, soprano soloist of the Madison Avenue Temple, Baltimore, and Roland Park Church, is spending her vacation in an automobile tour with her husband and friends. Her tour will include Atlantic City, Cape May and the Adirondack Mountains, returning to Baltimore in September.

Max Rosenstein, concertmaster of the students' orchestra of the Peabody Conservatory of Music, Baltimore, is considering an offer to go on the road as first violinist in the orchestra of the Aborn Grand Opera Company next month. Mr. Rosenstein has been studying violin under J. C. Van Hulsteyn at the Peabody Conservatory.

Max Bing, a basso from the opera house at Frankfurt-on-the-Main, who has been touring the Western section of the country, has joined the Riehl Grand Opera Quartet, appearing in Milwaukee Summer resort concerts. Hattie Thistlewood, soprano; Dorothy Henke, contralto, and Heinrich Riehl, tenor, members of various opera companies, compose the quartet along with Mr. Bing.

Henry Schulte, a leading musician and bandmaster of Racine, Wis., celebrated his fifty-fifth birthday anniversary recently. The members of the band, prominent in southern Wisconsin, prepared a surprise for their leader in a handsome watch fob. For thirty-two years Prof. Schulte has been leading this organization, which has never once disbanded and is foremost among the bands in that section.

A concert was given on August 5 at the Western State Normal School, Harper C. Maybee, director, at Kalamazoo, Mich., by the Summer School Glee Club, assisted by Mrs. Hildred Hanson Hosteter, Mrs. Frank L. Showers, Mrs. Harper C. Maybee, Mr. Showers, C. H. Garrick and Glenn Henderson. Bruch's "Fair Ellen" was sung under Mr. Maybee's baton, and also the "Inflammatus" from "Stabat Mater."

The honor of conducting his own compositions has been extended to Charles J. Orth, a Milwaukee composer and pianist, through the courtesy of Hugo Bach, director of the Milwaukee Park Board Band. Mr. Orth is the composer of "In a Clock Store" and the "Salvation Army Patrol." The former selection was featured by Sousa's Band on both European and American tours, and was played by Sousa before King George of England. Both numbers were featured at last week's band concerts in the Milwaukee parks.

Marcus Kellerman, the baritone, was a soloist in a concert at the Grove Club, Far Rockaway, N. Y., on August 16, along with Phoebe Nathan, and Edwin Franko Goldman and his orchestra. The program announced that Mr. Kellerman appeared "by permission of Mr. Oscar Hammerstein," for whose opera company the baritone is engaged. An aria from "Faust" and a set of lieder were delivered effectively by Mr. Kellerman, while Miss Nathan offered a "Bohème" aria and two songs in English, with violin obligatos by Mr. Green.

A volunteer choir, composed of Summer residents, is to sing in Trinity Church, Lenox, Mass., on two Sundays, August 31 and September 7, so that the choir boys may have a vacation. The new choir will hold rehearsals under the direction of Allan Blanchard Fenno, organist. Among those in the choir will be Mr. and Mrs. William B. Osgood Field, Mr. and Mrs. David Turner Dana, Mr. and Mrs. Samuel Frothingham, Emily and Kate Winthrop, Isabel L. and Elinor Shotter, Charlotte R. Barnes Heloise Meyer, Gertrude Parsons, F. Constance Folsom, Mary M. Turnure and Mrs. Allan B. Fenno.

Rehearsals began last week for "Robin Hood," with which Reginald de Koven and Daniel V. Arthur will open the season of the Grand Opera House, New York, subsequently sending it on tour. Among the principals who reported were Heloise de Pashory, the Hungarian prima donna; Misha Ferenzo, the Russian tenor; George B. Frothingham, of the original Bostonians; Sara Maxon, Helena Morrill, Tillie Sallinger, Lorena Carmen, Jerome Daley, Joseph Parsons, Phil Branson, Sid Braham and Homer Burrell. Mr. Arthur is personally staging the opera and the music is under the direction of Joseph Sainton.

A joint song recital was given on August 16 at "Music in the Pines," on the farm of Franklin W. Hooper, Walpole, N. H., by Mme. Rost Why, contralto, and T. Foster Why, basso. This joint recital was a reminder of the delightful series given a quarter of a century ago by Mr. and Mrs. Georg Henschel. Although both of these artists are natives of America, their musical education and careers have been in Germany, France, Russia and England, where they are very well known, both in grand opera and on the concert stage. Their numbers were rendered in a masterful manner, and their ensemble singing was exceedingly effective. The coming season will be their first in the United States. They will appear at the Brooklyn Academy of Music in November, under the auspices of the Brooklyn Institute of Arts and Sciences. There was a large attendance at "Music in the Pines," including persons from Dublin, Keene, Sunapee, Cornish, Charlestown, Brattleboro, Bellows Falls, Alstead and Walpole. Mr. and Mrs. Why will also give a concert in the Walpole Town Hall on Wednesday evening, August 20.

MELBOURNE AT FEET OF DAVID BISPHAM

American Baritone Wins High Approval After His Australian Recitals

MELBOURNE, June 26.—"David Bispham is a veritable magician. He takes you into the meadows to see the grass wave and the flowers bloom; he claps you aboard a private ship, where 'drink and the devil' are holding carnival; he leads you into fairyland, where spirits are dancing and elfin bells are ringing; he transports you to Scotland, amidst the mist and the heather; he takes you back to the days when knight-hood was in flower and gives you a vision of gay cavaliers and fair dames. He makes real to you the solitary *Elijah*, with rent garments, crying his anguish in the silent Syrian wilderness. He is as vivid in the part of the irrepressible *Falstaff* as in that of *Anthea's* lover, and while he makes you blanch with the concentrated horror of *Edward* or *Danny Deever*, he fills you with gaiety and *joie de vivre* by his lightsome rendering of some lilting ballad."

Thus runs the judgment of an Australian critic who describes the series of successful recitals given here by the eminent American baritone.

As a form of entertainment the song recital is quite a new thing to Australia—new in the sense of having been recently discovered and exploited. Now, Mr. Bispham gives a show "off his own bat," and right well doth he give it! His programs are given entirely in English; on this point the reader may find food for thought and, let us hope, for solution of a big problem. He is delightfully frank and free with his audience. He sets out with an exordium, "Now listen: I am going to freeze your blood with terror!" and every one's blood freezes at the word of command.

Climbing down from generalities into particulars—and not too far into particulars, for I have no intention of following Mr. Bispham's programs note for note—I may start with the assertion that no better equipped singer has ever been heard in Australia. My reasons for making this claim are that he is the possessor of a fine voice, which is under the most perfect control; that he pronounces every syllable in singing as distinctly as it would be possible to pronounce it in speaking; that he is in sympathy with every song he sings; and that—largely in consequence of these matters—he gains the sympathy of his audience.

It is no wonder then that at the end of his recitals the people refuse to move from their seats until their shouted requests for favorites have been granted and encore after encore is given.

"Coon Songs" Not Our Only Craze, Finds Paris Journal

New York's abundance of "saisons lyriques" is outlined in the French journal, *Le Monde Artiste*, with especial reference to the opera season of the new Century company, concluding with the "Ring" and "Parsifal." The Parisian paper makes this comment: "Let them not tell us any longer that the Americans like only their 'coon songs'!"

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ROCHESTER THROG HEARS SENECA PARK FESTIVAL

Paul Althouse and Buffalo Orpheus Win
Tribute from Thousands—Favor for
Rochester's Soprano

ROCHESTER, N. Y., Aug. 16.—About 40,000 persons heard the tenth annual music festival at Seneca Park, and thousands of automobiles were "parked" within its spaces during the two concerts. To hear the afternoon program by the Park Band, Theodore Dossenbach, director, with Paul Althouse and Emma Ludwig, of Rochester, as soloists, there was a big crowd scattered about over the grass, many of whom "made a day of it" by bringing their luncheons and swelling the evening audience to huge proportions.

After Mr. Althouse had sung "Celeste Aida" there was the biggest wave of applause during the afternoon, for the clear, ringing tones of the Metropolitan tenor were heard perfectly even in the far outskirts of the crowd and an encore was demanded. Miss Ludwig was also given a hearty welcome, in which there was a justifiable element of local pride. Messrs. Llewellyn, Clute, Simons and May were well received in the "Rigoletto" Quartet.

For the evening concert Buffalo had sent its Orpheus chorus of 120 under Julius Lange, which, along with Mr. Althouse, received an ovation.

The visitors were presented with a loving cup by H. F. Atwood, representing the park board, the cup being accepted by Robert H. Heussler, president of the Orpheus.

Mayor Edgerton, C. E. Ogden and Frank G. Newell were the speakers at the supper. The management of the festival was in the hands of the Seneca Park Committee, composed of Chairman Frank G. Newell, Morley A. Stern, Edward Willis, Frank Ritter and Rev. H. H. Stebbins.

Augusta E. Gentsch Seeks New Laurels in the West

SPOKANE, Aug. 15.—After achieving valuable recognition in Boston, where she has been professionally active for four years, Augusta E. Gentsch has become a resident of this city and is planning a ten-weeks' tour in the West in the coming season. The pianist was graduated from the teachers' course of the Kroeger School of Music, St. Louis, in 1905. She entered the New England Conservatory of Music, Boston, in 1909, where she took up piano solo work with Carl Baermann and specialized in ensemble playing with Joseph Adamowski. She was graduated from the soloist course in 1911, being the first student of the conservatory to receive special honors in ensemble playing. Under the Redpath management she toured seventeen States as solo pianist with Katharine Ridgeway.

Cecile Ayres to Make Texas Objective Point of Southern Tour

Cecile Ayres, the young American pianist, will open her coming season with a tour of the South, particularly of Texas. Miss Ayres will play in North and South Carolina, Georgia and Mississippi, en route to Texas, where she has been engaged by the Girls' Musical Club of Houston for a recital early in November.

MANFRED MALKIN WILL ESTABLISH CONSERVATORY

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Manfred Malkin, pianist and teacher, who is favorably known in New York and the East through his recitals and his concert with Ysaye last season, will open a new



—Photo by Mishkin

Manfred Malkin, Pianist and Teacher
Who Announces the Opening of a
New Music School in New York

conservatory of music this Fall at No. 26 Mount Morris Park West, New York.

The teaching staff of the school will include, for the first year such well-known musicians as Mr. Malkin, Arnold Volpe, conductor of the Volpe Orchestra; Mme. Sophie Taubmann, voice; S. Finklestein, Vladimir Dubinsky, cello; Jules Massart, piano; Sig. Arturo Palesti, Frederic Lopere, Ada Becker, Miss Kaplan, Miss F. Rolston, M. Knafel, Jacques Dubois, D. Rudie, Rudolph Baumeister, Thomas Browning and F. W. Riesberg.

Recitals by the teachers will be given once a month and pupils' recitals will be given during the season. The location of

the school, its equipment, and the standing and musicianship of its teachers promise that the institution will be successful.

Walter Damrosch at St. Briac—Americans in Paris

PARIS, Aug. 6.—Walter Damrosch and his family will spend the Summer near by at St. Briac. Mrs. Carolan, daughter of the late George Pullman, and a vocal pupil of Mr. Criticos, will spend the Summer at Dinard.

Bernita E. Earle, singer and teacher from Jersey City, N. J., is in Paris for the Summer studying repertoire and voice placing with Mme. Regina de Sales. Miss Earle is very talented, being both a delightful pianist and a singer full of charm, and she is an all-round musician of rare accomplishments. She is working diligently and thinks Paris is just the right place for serious work.

Mrs. Ruth Mitten, of Lockport, N. Y., one of Mme. de Sales' former pupils, is in Paris for three months. Her voice is a warm and sympathetic mezzo-soprano. Mrs. Mitten is enthusiastic over her lessons with Mme. de Sales.

Mrs. John R. McArthur has just left for Dinard, on the Brittany coast, where she will spend the Summer with her children and be joined in a fortnight by Mr. McArthur of New York. Mrs. McArthur, who has been studying again this Summer in Paris under Thuel Burnham, will continue her vocal studies at Dinard with Criticos, where the vocal maestro also goes with his family. D. L. B.

Musicians Entertain New York Organist in Portland, Ore.

PORTLAND, ORE., Aug. 10.—Louis R. Dressler, organist of All Souls' Unitarian Church, New York City, has been visiting his sister, Mrs. L. Geisler, of this city. While here he was tendered a reception and luncheon at the Commercial Club. Carl Denton was master of ceremonies and the guests were the representative organists and other leading musicians of the city, including members of the Musicians' Club and Symphony Orchestra. H. C.

Baritone Janpolski in the Catskills

Albert Janpolski, the Russian baritone, is spending his vacation at Haynes Falls, N. Y., in the Catskills. Aside from work on his repertoire for the coming season, Mr. Janpolski is devoting his time to mountain climbing and golf.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Bispham, David.—On tour in Australia to Aug. 23.

Bradford, Cecilia.—Peterboro, N. H., Aug. 22.

Connell, Horatio.—Toronto Festival (with Mendelssohn Choir), Feb. 3, 4, 5.

Dunlap, Margaret.—Peterboro, N. H., Aug. 22, 23, 24.

Farrar, Geraldine.—Seattle, Wash., Sept. 26; Vancouver, Sept. 29; Portland, Ore., Oct. 1; San Francisco, Oct. 5; Oakland, Cal., Oct. 7; Los Angeles, Oct. 9; Denver, Oct. 13; Kansas City, Mo., Oct. 17; Chicago, Oct. 19; Pittsburgh, Oct. 21.

Griswold, Putnam.—Minneapolis, Oct. 24.

Hackett, Charles.—Peterboro, N. H., Aug. 22, 23, 24.

Harris, Geo., Jr.—Bar Harbor, Me., Aug. 25 to 29.

Henry, Harold.—MacDowell Festival, Peterboro, N. H., Aug. 23; New York, Aeolian Hall, Oct. 29; Boston (Jordan Hall), Oct. 30; Toledo, Nov. 5; Chicago, Nov. 16; Grand Rapids, Nov. 28.

Hunt, Helen Allen.—Sandwich, Mass., Aug. 29.

Huss, Henry Holden.—Lake George, Aug. 22; Colgate University, Hamilton, N. Y., Nov. 20.

Huss, Hildegard H.—Lake George, Aug. 22; Colgate University, Hamilton, N. Y., Nov. 20.

Jordan, Mary.—Worcester (Mass.) Festival, Oct. 2.

Kubelik, Jan.—Chicago, Oct. 5.

Matzenauer, Mme.—Detroit (with N. Y. Philharmonic), April 1.

Melba, Mme.—Montreal, Sept. 29.

Miller, Christine.—St. Louis, Feb. 3.

Milliken, Hazel.—Peterboro, N. H., Aug. 22, 24.

Phillips, Arthur.—Worcester (Mass.) Festival, Oct. 2.

Scott, Henri.—Cincinnati, May Festival, May 1914.

Teyte, Maggie.—Parma (Italy), Verdi Festival, Sept. 14 and 20; Berlin, Royal Opera, last week September; Des Moines, Ia., Oct. 10; Marquette, Mich., Oct. 13; Houghton, Oct. 14; Duluth, Oct. 16; Chicago (Orchestral Hall), Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26.

Werrenrath, Reinald.—Peterboro, N. H., Aug. 23, 24.

Orchestras, Quartets, Chorus, Etc.

Boston Festival Orchestra.—Peterboro, N. H., Aug. 23, 24.

Jacob's Quartet, Max.—Long Branch, N. J., Sept. 18.

Mannes, Mr. and Mrs. David.—Cleveland, April 7.

MacDowell Festival.—Peterboro, N. H., Aug. 23, 24.

Mendelssohn Choir.—Toronto, Feb. 3, 4, 5.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24; Nov. 7, 21.

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FINDS EUROPE'S MUSIC BAD

European Trip Showed Vecsey That Our Musical Fare Is Superior

In spite of the fact that he is only an American by adoption, and of short duration at that, Armand Vecsey, the cosmopolitan director of music at New York's exclusive Ritz-Carlton, returned last week from a European trip as much a patriot as if his ancestors had come over on the *Mayflower* instead of dwelling in his native Hungary. Especially in a musical way was this pupil of Novacek fired with patriotism as a result of the music which he had heard in Europe.

"I heard no opera, no philharmonic concert, no play," he told a New York Times reporter, "that can compare with what has been heard in New York this year. At the Opéra in Paris I saw a performance of 'Rigoletto' that was terrible. It was filled with artists who were as wretched as they were unknown. The performance also included the 'Coppelia' ballet and ran from eight to one o'clock. Next me sat an American couple, and because they were in Paris they applauded vigorously and cried 'bravo!' and said to each other, 'Isn't it great?' I was so annoyed I was compelled to lean over and address the man. 'Do you know you could see in New York a performance of 'Rigoletto' that would make this look like a one-ring circus in a country town?' I asked him. They were astonished. Apparently they had never been inside the Metropolitan.

"I have been in Paris, London, Berlin, Munich and Vienna," said Mr. Vecsey, "and everywhere I have found American music the most popular. Then the turkey trot one finds all over the Continent. Yet nowhere did I hear the music played correctly, although they try hard. I was astonished to find that all the new French music and most of the new German operettas are either in the American style, as nearly as their composers could approach it, or have American motifs. 'Die Kinkönigin,' with music by Jean Gilbert, has its scenes laid in Philadelphia. 'Filmzauber,' by Jacoby, is very good, and so is 'Dorfkinder,' by Karlmann, which is American in motif. Willy Engel-Berger has composed a piece which he calls 'Cowboy Love.'"

Mary Garden Declines "Jewels" Rôle in Paris Opéra Première

PARIS, Aug. 16.—Mary Garden has definitely decided not to create the leading rôle in "The Jewels of the Madonna" at the Paris Opéra, "owing to previous engagements in America." It is likely that Miss Garden will be replaced in the rôle by Jane Vally, who has been successful in concerts at Nice and other centers and who has been engaged by the Opéra.

Mildred Potter, contralto, has been booked to appear with the Arion Musical Club of Milwaukee, Wis., on February 26, 1914, by her manager, Walter Anderson.

"KILTIES" BAGPIPE SERENADE WELCOMES BESSIE ABBOTT, "ROB ROY" STAR



"Attention!"—Bessie Abbott, Her Pomeranian and the "Kilties" Band Which Serenaded the Soprano at Her Arrival in New York Aboard the "St. Paul"

ALL because Bessie Abbott is making her American reappearance this season as the star in a revival of De Koven's Scottish opera, "Rob Roy," the throng at the American Line pier had the benefit of a bagpipe serenade directed by the New York Scottish Highland Pipe and Drum Band toward Miss Abbott as she steamed into New York on board the *St. Paul*. As the harbor tugs urged the liner into the dock the sound of their whistles was outlined against an antiphonal bagpipe strain of "The Campbells Are Comin'," as the "hieland" band marched down the pier, kilts a-fluttering and tartans flying.

Marching proudly up the gangplank the Scotsmen surrounded the returning prima donna on the deck and at the close of their serenade Capt. John Rowe, of the Caledonian Society of New York, gave Miss

Abbott a letter of greeting from the society containing good wishes for the opera of their native Scotland. The welcome to the American singer caused a few moments of embarrassment to a real Scotchwoman, Lady Hamilton Lang, who fancied that it was intended for her.

Accompanying the soprano was her husband, Waldo Story, the sculptor. Mr. and Mrs. Story have recently been at Vallambrosa, Italy, where Mr. Story's brother, Julian Story, the former husband of Emma Eames, has a villa. Miss Abbott has purchased a tract of land adjoining her brother-in-law's estate, which was originally that of the Convent of Vallambrosa. One of Miss Abbott's proudest possessions, as she disembarked, was a Pomeranian dog given to her by Giacomo Puccini.

Reginald De Koven's "Rob Roy" will be

seen at the Liberty Theater, New York, in mid-September and the prima donna began rehearsals immediately after her arrival.

Harold Henry Escapes Operation

CHICAGO, Aug. 18.—Harold Henry left to-day for Peterboro, N. H., where he is to play at the Edward MacDowell Festival on August 23. Mr. Henry was seized with an attack of appendicitis a few days ago and for a time it was believed an operation would be necessary. He escaped this, however, which explains his ability to keep his Peterboro engagement. M. R.

Daniel Melsa, the young Russian violinist protégé of a wealthy American woman in Berlin, is playing in England just now.

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